

THE SECRET OF ULYSSES

by the same author

ONEIRICS & PSYCHOSOMATICS

ROLF LOEHRICH

THE SECRET OF ULYSSES

*An Analysis of James Joyce's
Ulysses*

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FOR
MY DAUGHTER,
SUZANNE

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1. THE SECRET

He reflected that the progressive extension of the field of individual development and experience was regressively accompanied by a restriction of the converse domain of interindividual relations.

Ulysses, Episode XVII

Ulysses is the story of two characters, Leopold Bloom, and Stephen Dedalus, engaged in their quests for the riches of life. In their quests, both learn to release processes of growth during which these riches are gained.

Bloom's and Stephen's personal quests illustrate and demonstrate conditions every human has to accept if his yearnings for a full, intense, peaceful life are to be fulfilled. Bloom and Stephen exemplify man. Their place of activity is Dublin, which for Joyce exemplifies the world. Their gains instruct every man who wishes to engage in the 'secret life'. If the secrets are self-experienced in consecutive spiritual 'deaths and rebirths' which are dream-deaths correlated to structural changes of the mind, and if self-awareness of these transfigurations is gained, wisdom is gained. This wisdom seems to dispel doubts as to the meaning of life, as to the understanding of the enigmatic destiny of man and as to the 'truth'. It leaves human emotions satisfied although it leaves all final questions with regard to the Universe as unanswered as any of the religious doctrines.

Joyce characterizes the process of growth in many ways: Bloom is victimized by fascinations, Stephen by rebellion; both find freedom under the *lex* which is the commandment of God.

Both are sexually and emotionally impotent and devoid of creative power, both regain potency and creativity.

Both are enmeshed in seemingly insolvable conflicts, both solve them correctly and establish the preconditions of a harmonious and joyful life.

Both find themselves in a state of sinfulness, understand the deadly effect of their sins, repent and atone.

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Both learn to submit to God's judgment and to accept His Grace in humility.

Bloom has lost his son Rudy, searches for him, and finds him—the 'soul' and 'spirit'.

Stephen has lost his father, searches for him, and finds him—the 'body' and the 'soul'.

Bloom and Stephen, in their mutual and interrelated quests, represent Man fallen who finds in his redeemer the transforming, saving powers.

The processes may be characterized by their ends: the mentally and physically healthy life, the adjusted and creative life, the moral life, the saved life. Ideally Joyce thinks and demonstrates these as one.

Joyce symbolizes the quests of Bloom and Stephen in dream-occurrences as experienced by man in his quest:

They bet on the horse Throwaway in the Gold Cup Flat and win at 20-1.

They travel around the world with Sinbad the Sailor.

They regain the leg lost by amputation.

The ferocious beast is tamed.

They wander with the chosen people from Egypt and reach the Promised Land under the leadership of Moses.

They are drawn into the wars between the nations, and into the final war, Armageddon, which ends with the victory of the king and the building of the temple.

The ashlar is shaven.

They are reborn in the womb of the queen, the Eternal Mother.

The puzzle of the circle to be squared is solved.

The point is, that—for Joyce—the unreasonable is not fanciful imagination, not substituting wish-fulfilment, not poetic invention, not absurd superstition, as the profane, secularized, enlightened, and 'reasonable' intellect wants it. Joyce disclosed these 'truths stranger than fiction.'

Is Joyce right? Scientists may endeavor to reformulate the secret doctrines in a seemingly more adequate terminology, and to confirm their alleged truth-value. Learned men may enlarge their encyclopedic knowledge by studying the doctrines. Believers may espouse them by faith and submit to the instituted ritual forms in order to have the transforming

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powers mediated to them. But the knowledge so gained will remain hidden and incomprehensible to all of them unless they engage in the fateful and dangerous quest undertaken by Bloom-Stephen. Without self-experience and without the critical evaluation of the experiences and dream-experiences, wisdom cannot be gained. If the secret doctrine is espoused by decision only, it will remain ineffective.

However, science may establish trust that Bloom-Stephen-Man is confronted with another reality, that Joyce describes the effective powers to which man is submitted whether he knows it or not. Science can establish that this truth is nothing more than a rediscovery of what has been revealed to mankind by the great religious founders or—according to their traditions—by God. I shall demonstrate that *Ulysses* is an account of how Man gains revelation, how he experiences it, why he can experience it, where he experiences it, and what is actually revealed.

2. THE INTENT

Ulysses is a book many know about but few read. It is studied by sophisticates and scholars, but hardly ever enjoyed. It has remained a riddle which arouses curiosity but not an emotional response. It has become a book about which to write other books. *Ulysses* was praised by critics as a literary masterpiece written by an acrobat of language endowed with profound erudition and able to blend his experiences into a surprisingly new aesthetic form. One may well ask how a work can be enjoyed aesthetically if the reader is struggling to detect the plot, if he is frustrated while decoding what is said, if he feels badly equipped to understand what the author is saying, if he wonders why the author disregards—or has to disregard?—clarity. One may well insist that if the aesthetic structure is not understood as a function of the author's main purpose then the created work cannot be aesthetically evaluated.

My first intent is, therefore, to prepare the reader for the enjoyment of what I believe to be one of the masterpieces, if not the masterpiece, of world literature.

I confess this to be an attempt to lure the reader to a contemplation of his personal existential status, with or without help from a psychoanalyst. The aesthetic enjoyment of *Ulysses* may lead to a full engagement in which the reader gains a new awareness of the required growth, if he desires the riches of life. The reader may discover himself in Bloom and Stephen, and realize that therapeutic, moral, and religious quests are one and the same, although traditionally they are described from different points of view.

So my second intent is to introduce the reader to the exciting adventure exemplified by Bloom and Stephen, hoping he will not shy from the fateful undertaking of gaining self-experience of what has been called the 'mysteries.' This is my intent as a psychoanalyst engaged in therapy.

James Joyce, the man and artist, will not be analyzed. But Joyce's ideas—as hidden in *Ulysses*—will arrest our attention, if only because they evoke doubt that our modern scientific world view allows us to give a satisfactory account of what really matters to human beings. We shall understand how Joyce re-interprets Freudian psychoanalysis without rejecting any of Freud's discoveries, and how he transcends Jung. In *Oneirics and Psychosomatics*, I presented an introductory treatise of a new theory of psychoanalysis in systematic, but most rudimentary fashion. This theory was developed from clinical research. But it may be viewed as explication of Joyce's ideas. *Ulysses*, then, may be used as a comprehensive survey of the analytical materials and dream reports of two patients, Bloom and Stephen, and a theory of interpretation of these materials by one James Joyce, a psychoanalyst.

This leads me to state my third intent: to apply the methods of oneirological analysis to the protocol material *Ulysses*, exemplifying and demonstrating the results of these methodical performances; to amplify the findings presented in *Oneirics and Psychosomatics*; and to justify the theories presented and find support for them from James Joyce.

I.

THE INTERPRETATION

3. THE ACTION

The unprepared reader finds it laborious to extract the action told in the story. He finds even greater difficulties in connecting the ideas into one comprehensive whole. He is lost altogether when he tries to interpret them as to their meaning, either isolated or in view of the central idea.

Ulysses is meant to be a true report covering the activities of Leopold Bloom and Stephen Dedalus on Thursday, June 16, 1904, starting at 8 a.m. and ending at 3 a.m. the following morning. The main emphasis is placed on their sufferings and joys, their dreams, associations, judgments and evaluations of what they see and of what happens. The story is told in 18 episodes. Most of the episodes are written either from the viewpoint of Bloom or of Stephen but some are written from other viewpoints. Joyce gives no warning that he has changed the viewpoint, he leaves it to the reader to detect. Each episode is characterized by specific literary techniques.

The sequence of action which has been summarized many times, must be repeated as an introduction. Table I summarizes the following account.

1. *The Martello Tower*, 8 a.m. Buck Mulligan calls Stephen Dedalus to get up. They converse over breakfast.
2. *Mr. Deasy's School*, 10 a.m. Stephen teaches history. While the pupils play hockey, Stephen talks to the headmaster and receives his pay. He is asked to arrange for the publication of a letter written by Mr. Deasy. The letter deals with foot-and-mouth disease.
3. *The beach on Dublin Bay*, 11 a.m. Stephen walks aimlessly along the beach. He confronts himself with the enigma of existence while being tormented by his conscience.
4. *The house of Leopold Bloom*, 8 a.m. Bloom prepares breakfast for his wife and himself, and takes the mail to her. One letter is from Blazes Boylan, Molly's manager and lover.

TABLE 1: THE EPISODES

EPI- SODE	MAIN SETTING	HOUR OF DAY	MAIN CHARACTER,	THE MEETING OF BLOOM & STEPHEN
1.	<i>Tower</i>	3 a.m.	<i>Stephen</i>	
2.	<i>School</i>	10	<i>Stephen</i>	
3.	<i>Beach</i>	11	<i>Stephen</i>	
4.	<i>Bloom's Home</i>	8	<i>Bloom</i>	
5.	<i>Post Office, Church</i>	10	<i>Bloom</i>	
6.	<i>Cemetery</i>	11	<i>Bloom</i>	<i>Bloom sees Stephen, is not seen</i>
7.	<i>Newspaper Office</i>	noon	<i>Bloom, Stephen</i>	<i>Bloom and Stephen both present but do not meet</i>
8.	<i>Daily Byrne's</i>	1 p.m.	<i>Bloom</i>	<i>Stephen sees Bloom, is not seen</i>
9.	<i>Library</i>	2	<i>Stephen</i>	
10.	<i>Streets of Dublin</i>	3		<i>Bloom and Stephen visit same bookstand but do not meet</i>
11.	<i>Ormond Hotel Bar</i>	4	<i>Bloom</i>	
12.	<i>Barney Kiernan's</i>	5	<i>Citizen, Bloom</i>	
13.	<i>Beach</i>	8	<i>Bloom, Gerty</i>	
14.	<i>Maternity Hospital</i>	10	<i>Bloom, Stephen</i>	<i>Bloom, Stephen meet, part</i>
15.	<i>Brothel</i>	midnight	<i>Bloom, Stephen</i>	<i>Bloom finds Stephen</i>
16.	<i>Lunchroom</i>	1 a.m.	<i>Bloom, Stephen</i>	<i>Bloom and Stephen stay together</i>
17.	<i>Bloom's Home</i>	2	<i>Bloom, Stephen</i>	<i>Stephen leaves Bloom at home</i>
18.	<i>Bed</i>	3	<i>Molly</i>	

5. *Post Office, Church and public bath*, 10 a.m. Bloom walks to the post office. He receives a letter addressed to him as Henry Flower, sent by Martha Clifford. He enters the Church and remains there during Holy Communion. He stops at a drug store, buys lemon soap for Molly. Then he goes to a public bath.

6. *The cemetery*, 11 a.m. Bloom's friend, Paddy Dignam has died, this is his funeral. Bloom attends it with some friends. A collection is taken for Dignam's widow.

7. *A newspaper office*, noon. Politics is discussed. Bloom tries to place an advertisement for the House of Keyes. After he has left, Stephen arrives and gives his acid commentaries regarding a speech made by MacHugh.

8. *Davy Byrne's Pub*, 1 p.m. Bloom walks through the streets of Dublin and decides to eat his lunch at the pub.

9. *Library*, 2 p.m. Stephen presents an ingenious psychoanalysis of Hamlet-Shakespeare. He himself does not believe what he says. Mulligan gives his mocking commentary. Bloom passes the young men on his way to a newspaper file.

10. *Streets of Dublin*, 3 p.m. Many people, including Bloom and Stephen, are strolling through the streets of Dublin. The Viceroy of Ireland and his retinue are on their way to a charity bazaar.

11. *Ormond Hotel*, 4 p.m. Bloom is viewed critically by Miss Douce and Miss Kennedy. Boylan comes in on his way to his rendezvous with Molly. Bloom writes a love letter while listening to music and song.

12. *Kiernan's Bar*, 5 p.m. Bloom enters the bar in search of Martin Cunningham. Some arrangements have to be made re Mrs. Dignam's insurance. The Citizen exhorts those present against the English. Bloom arouses the violent hate of the anti-Semitic Citizen and he has to escape.

13. *On the beach*, 8 p.m. Bloom relaxes on the beach. He watches some young women playing with children. Gerty MacDowell admires Bloom from a distance, while Bloom finds excitement in her exhibitionism. After Gerty leaves, Bloom recalls scenes from his youth.

14. *Maternity hospital*, 10 p.m. Mina Purefoy is going to give birth to her ninth child. Bloom visits her there and meets Stephen, who is engaged in a lively discussion. Bloom feels a fatherly interest in Stephen. He decides to follow him to the disreputable part of Dublin.

15. *Brothel*, midnight. Bloom searches for Stephen in Mabbot Street. Zoe invites him into Bella Cohen's brothel where he finds Stephen drunk. He sees to it that Stephen does not lose his money. Stephen runs berserk, is involved in a brawl with drunken soldiers, and is beaten unconscious. Bloom takes care of him as his son. Stephen has found his father.

16. *Cabman's shelter*, 1 a.m. Bloom leads Stephen, who has recovered, to a cabman's shelter; both drink bad coffee and converse with a sailor who spins his yarns.

17. *Bloom's house*, 2 a.m. Bloom invites Stephen to his home on Eccles Street. They discover their mutual interests and review the happenings of the day. When Stephen has left, Bloom goes to bed and speaks to his wife.

18. *Molly*, 3 a.m. Molly reviews her life and the preceding day, her relation to her husband and lover, and falls asleep during her erotic reveries, the 'yes' to life on her lips.

4. THE CONTINUITY OF THE STORY

The reported occurrences appear, as irrelevant as most everyday occurrences in the life of any average man. They seem to be a sequence of trivial, sometimes spicy, disconnected details. However, Joyce insists that this day is an extraordinary one for both Stephen and Bloom. It is something secret. The yearned for, the unpredictable and the miraculous is happening.

Therefore I shall report the story again, this time more fully, so that a continuity of the seemingly unconnected details is established.

1. *Mockery in the Martello Tower—Imprisoned.* Stephen Dedalus lives with his friend Mulligan and a visitor, Haines, in a tower on the shores of Dublin Bay.

Mulligan's mocking *Introibo ad altare Dei* refers to the climax of the story which comes about at midnight of the same day when Stephen suddenly realizes *Salvi facti i sunt*.

Mulligan shaves—it will be midnight before Stephen and Bloom will be shaven by Rumbold, the master barber.

Stephen is brooding. His feelings of guilt—*agenbite of inwit*—have become more oppressive. In spite of them, he proclaims his rebellion against existence in his new paganism. He knows well that he is not free, either from the QUEEN or the Imperial British State.²² †

He is also victimized by an obsessional idea: the son striving to be atoned with the father. It is the problem of Hamlet and, in the wider sense, of Shakespeare, if we are to believe Stephen.

Mulligan sings his blasphemous ballad of the Joking Jesus, giving expression to what Stephen himself thinks about the REDEEMER. Stephen will learn that the army of the United Kingdom, the army of the KING has to be victorious, and that

† This number is a page reference to the Modern Library edition of *Ulysses* and all succeeding references are to the same edition.

he, Stephen, will have to die before he can attain the riches of life.⁴

2. *The first lesson at Mr. Deasy's school—the goal of history.* Stephen teaches history. What he teaches is, metaphorically, his life history. He is Pyrrhus and has won an illusionary victory. When the pupils ask him for a ghost story, the story of Hamlet's father, Stephen gives them a riddle which refers to his own past enigmatic actions. He answers it: it is the fox, he himself, who has killed and buried his grandmother.

In the short interview with the headmaster of the school, Stephen receives his pay and advice regarding paying one's way. Mulligan comments later, "*The sentimentalist is he who would enjoy without incurring the immense debtorship for a thing done*".⁴⁰ Stephen is in debt to life, hence his guilt. He has not learned that the *lex talionis* is in effect, and that it is only sound common-sense to accept it. Otherwise, the nightmare of one's own personal history gives a *back-kick*. What is all the suffering about? Mr. Deasy gives the answer, "*The ways of the Creator are not our ways. All history moves towards one great goal, the manifestation of God.*"⁴⁵ For Stephen, God shall become manifest at midnight, at Bella Cohen's—the altar of David.

Mr. Deasy wishes to publish an article on foot-and-mouth disease. This is the disease of Stephen who has lost his third leg,⁴² that is, his creativity, and who has something wrong with his mouth too, he is toothless,⁵¹ that is, he is devoid of will-power and decision.

3. *On the beach—victim of guilt.* Stephen's walk on the beach is his first walk through the labyrinth of his memories and dreams. "*Signatures of all things I am here to read.*"³⁸ He tries to understand his outside environment as a concretized dream which, as a meaningful code, may reveal his existential status to him. Stephen is fully aware of his sickness, of the "*house of decay*". He recalls the recent past and watches the dog sniffing a dog's carcass, scraping the sand where the grandmother is buried.⁴⁷ He states his likeness to Hamlet⁴⁸ and his toothlessness.⁵¹ And now, the whale seems to be landed⁴⁶ and the corpse of the father regained from the depths of the waters.⁵⁰

He also recalls his dream from the preceding night. He had met Haroun al Raschid who had shown him the creamfruit and asked him to come where the red carpet is spread, and—so it is implied later on—where Stephen will meet a woman and will ecstatically exclaim, "*White thy fables, red thy gan*,"⁵⁸² Cissy Caffrey, Queen Victoria, "*link between the nations . . . sacred life giver*". This is the dream which will be fulfilled in Mabbot Street; Bloom will be Haroun al Raschid, guiding and protecting. It is then that Stephen will atone for his guilt and find the fulfilment of his yearnings.

4. *In Bloom's house—consumption of the kidneys.* Bloom goes out to buy kidneys. He is fascinated by the vigorous hips of a woman, who, with a strong pair of arms, whacks a carpet on a clothesline, "*. . . the crooked skirt swinging whack by whack by whack*".⁵⁹ This is how he will be punished in Mabbot Street. A reference to *Bleibtreustrasse 34, Berlin W.* comes to his mind, Spain and Gibraltar are recalled. And a girl with "*. . . gold hair on the wind*"⁶¹ comes to his attention. He will understand what it means to remain faithful (*bleib treu*) to the QUEEN who is "*faithful-the-man*";⁵⁷² that is, to every man who is faithful to her, Cissy Caffrey QUEEN and ETERNAL MOTHER.

At home, Bloom prepares breakfast for Molly. She asks him what 'metempsychosis' means. It symbolizes the process to which he will be subjected during the fateful day ahead. The illustration in the pornographic book, the fierce Italian with the carriage whip, tells it, "*Bone them young so they metempsychosis*".⁶⁴ It is under the whip of Bella that Bloom will learn the hard way, will die after his *peccavi*, and be reborn to other death which will follow.

What had happened to Bloom? His son Rudy did not live.⁶⁶ Bloom will find him alive in Stephen when he, Bloom, has become the father. How did it come about that he lost his son? There is a connection between this death and the nymph who is depicted in the '*Bath of the Nymph*', the picture which hangs on the wall over the bed.⁶⁴ It was with his fall from the Lion's Head Cliff, caused by the sins of his youth, that misfortune began.

In the counting house Bloom finishes his morning toilet. A

script by Mr. Beaufoy (handsome and faithful), the author of famous love stories as faithful servant of the KING, comes to his mind. Bloom should be and will be like him.

5. *Post Office, Church, Turkish bath—yearning for the ETERNAL MOTHER.* Bloom walks to the post office. There is a letter awaiting him from Martha Driscoll.⁷⁶ Bloom has been unfaithful to Molly. Why? He gives his reason later on, after he has conjured Bella, the priest, "*I stand, so to speak, with an unposted letter bearing the extra regulation fee before the too late box of the general postoffice of human life.*"⁵¹⁶ Why did Bloom contact Martha? It is an attempt towards atonement, ". . . and lo, wonder of metempsychosis, it is she, everlasting bride, harbinger of the daystar, the bride ever virgin. It is she Martha, thou lost one Millicent, the young, the dear, the radiant. How serene does she now arise, a queen".⁴⁰⁷ Bloom will find her in Cissy Caffrey, MOTHER ETERNAL.⁵⁸²

The newspaper under his arm, Bloom walks slowly to the Turkish bath. Bantam Lyons wants to know about the race—the race which is likened to Bloom's *metempsychosis*, i.e. to the deaths and rebirths required during his spiritual growth. It will be the horse Throwaway, that will win the race, the acceptance of that which has been thrown away, 'unreason'. There is a misunderstanding. Bloom says he wanted to throw away the paper, but Lyons takes it that Bloom is betting on Throwaway, the horse. The misunderstanding has dangerous consequences later on.^{329, 337} Assaulted by the Citizen, Bloom sees the castle crumbling and the KING dead.

6. *Cemetery—the lost heart.* Bloom, Martin Cunningham, Simon Dedalus and another person are riding in the car which follows the hearse in Paddy Dignam's funeral procession.

About Martin Cunningham it is said that he looks like Shakespeare.⁹⁵ Bloom sees Stephen walking along with Buck Mulligan⁸⁷ and calls Simon's attention to the fact. Blazes Boylan, Molly's lover with Bloom's consent, is seen walking along and is greeted. Upon arrival at the cemetery, Corny Kelleher organizes the procession. We will hear of him again at a most decisive moment,⁵⁸⁸ when the question arises as to whether Bloom and Stephen are guilty.

There is an anonymous person, THE CHAP IN A MACIN-

TOSH,¹⁰⁸ representative of the castle. His presence fills Bloom with uneasiness, if not guilt. What has happened? A close friend of Bloom has died, in fact something in Bloom, connected with his heart. When Bloom, later in the day visits the goddesses in the Kildare Museum,¹⁸⁰ his heart acts up violently.

7. *In the newspaper office—the expected oracle.* Bloom is trying to arrange for an ad for the House of Key(e)s; ¹¹⁹ the ad refers to the graveyard ¹⁰⁶ where Paddy Dignam is buried. While Bloom is busy outside, Stephen arrives at the office to place Mr. Deasy's article on foot-and-mouth disease.¹³⁰

Lenahan tells a limerick, the riddle of the *Rose of Castille*,¹³³ pointing to what Bloom and Stephen will have to gain, the rose. How? The answer to the riddle is given in the pun, *rows of cast steel*, i.e. by travelling through the labyrinth as done later in the disorderly house of Bella Cohen.⁴²¹ In "A Polished Period"¹³⁸ and the "Impromptu",¹³⁹ Bloom's and Stephen's task is disclosed by way of the parable of Moses leading the chosen people from Egypt to the Promised Land. This is what Bloom and Stephen will have achieved later, "the exodus from the house of bondage to the wilderness of inhabitation. . . ." ⁶⁸² Stephen's parable of the plums ¹⁴⁸ is his cynical answer and rejection of the required exodus.

8. *At Davy Byrne's—hunger for wealth.* Bloom throws away a message telling of the coming of Elijah—it is the throw-away.¹⁴⁹ He will learn that the message tells the truth. The note will float up and down the River Liffey unnoticed by all those busy walking in the streets of Dublin.²¹⁶

Bloom meets Mrs. Breen with whom he had had a particular relation before marrying Molly.⁴³⁵ Mrs. Breen tells about Mrs. Purefoy waiting for the arrival of her child at the maternity hospital on Holles Street. Bloom will go to the hospital, the castle of the KING, later on.³⁷⁷

Bloom muses about how to win the wealth, i.e. the spiritual riches of the world, ". . . with hungered flesh, he mutely craved to adore. . . ." ¹⁶⁶ It will be Cissy Caffrey who will mediate the wealth in a progressive movement of transfigurations. Again Bleibtreustrasse (faithful street) in Berlin comes to his mind, correlated with *Agendath Netaim*, melons and oranges.

Bloom is hungry. He does not stay in Burton's restaurant, he is repelled by humans who eat like animals.¹⁶⁶ Instead, he goes to Davy Byrne's.

He feels compelled to visit the goddesses in the museum, statues which will come to life for him when he has found the place holding the secret. Stephen is in Bloom's mind throughout this time, "... not here, don't see him ...".¹⁶⁷

9. *Library—the sophist's self-analysis.* The knife blade, Stephen, is engaged in a searching but sophisticated analysis of Hamlet and Shakespeare while sitting with friends in the library. This is his own psychoanalysis, Shakespeare is just a pretext. The analysis deals with father and son, with father and mother, with the son and his brothers. It is a systematic and ingenious display of not only Stephen's, but of man's basic existential conflict situation incorrectly solved in his rebellion against existence.

Both Bloom and Stephen will be forced to give the correct answer to these problems in accordance with the *lex eterna*, but only after they have become aware that they are both Shakespeare, the father consubstantial with the son.¹⁶⁴

Stephen discloses that it is man's preference for evil which is at the root of the conflict-situation; he therewith re-interprets the Freudian psychoanalytic findings existentially, expressing them in terms of religion.

10. *Cavalcade in the streets of Dublin—selections of the tools of transfiguration.* Bloom²³² and Stephen²³⁸ go to the same bookstand, but they do not meet. Bloom looks over pornographic books, Stephen is concerned with books on magic. Bloom will find the *Sweets of Sin* in Bella Cohen's brothel, Stephen will utter his *Nebrakada Feminimum*. Both will learn that in the lowest the highest is concealed—and that, only if the lowest is lived in full awareness are the powers of Grace allowed to act and become effective.

The cavalcade of the Viceroy on its way to a charity bazaar is seen by the main characters described in the episode. It is a promise to Bloom and Stephen that God is a merciful God when justice has been done.

11. *Ormond Hotel—the croppy boy.* Miss Douce and Miss Kennedy comment upon Bloom, the croppy boy.

Blazes Boylan enters on his way to his rendezvous with Molly. He engages Miss Kennedy in his playful *Sonnez la cloche*²⁶² for the *rose*²⁶⁰—displaying his forceful manhood.

Ben Dollard sings his ballad of the croppy boy and how he was lost—the story of Bloom. Both Bloom and Stephen, the croppy boys, will be sentenced to death and be hanged^{462, 578} by Rumbold, the Demon Barber, representative of the just King and God.

Bloom writes a letter to Martha. Only if Martha, the lost one is regained, will Bloom re-awaken his lost son from the depths of the *House of Keys*—a letter which is going to be answered in person by Bella.⁵¹⁵

When Bloom leaves the bar at the Ormond—relieving himself of winds—he has learned what has to be achieved. “*When my country (viz. Ireland) takes her place among the nations (viz. United Kingdom), then and not until then let my epitaph be written.*” This is the secret experienced in the victory of the army of King Edward VII, the Armageddon.⁵⁸⁰

12. *The insanity of the Irish Citizen—rationalization of sinful rebellion.* This is the story, written by the Citizen, which discloses those ideas and values represented by Ireland, green, as opposed to the United Kingdom, red. The Irish hero is the incarnation of Ireland. This hero is also the croppy boy. That he has to die, disembowelled by Rumbold,³⁰¹ is taken as a matter of course; but it is sentimentalized to demonstrate that the God who rules this earth is the “*dio boia*”, the hangman god.

Man’s sinfulness is rationalized in humanitarian philosophies which express so-called goodwill.

13. *On the beach—the abuse of powers in impotence and sensuality.* Cissy Caffrey, Edy Boardman, and Gerty MacDowell watch the children playing in the sand. Bloom is shown idealized in the dreams of Gerty. Gerty exhibits her charms to the peeping Bloom and both succumb to their aroused sensuality.

As Gerty leaves, Bloom notices that she is lame, and Gerty understands that Bloom is *cuckoo*.³⁷⁶ Bloom reminisces and recalls his courtship of Molly. The *cuckoo* is a reminder that

at this very time Blazes Boylan holds Molly in his arms defiling the marital bed.

14. *Maternity hospital—the healing brew in the castle.* Whatever is represented by the United Kingdom is expressed here and contrasted to Ireland. Mr. and Mrs. Purefoy (pure faith) are the faithful servants of the KING, they are among those who live under the law. Everyone present in the maternity hospital is waiting for the announcement of the birth, the ninth child of Mrs. Purefoy. Bloom, a traveller, arrives to be healed.³⁸⁰ Bloom and Stephen meet for the first time.

Whatever had been left unsaid in Stephen's Shakespeare analysis is brought into focus here by Mulligan.

The company departs in confusion. Out of it is heard the voice of Elijah, “. . . the Deity aint no nickle dime bum-show . . . He's got a coughmixture with a punch in it for you, my friend . . .”.⁴²¹ Bloom is going to be the first to take the coughmixture. The deadly serious undertaking is in progress.

15. *Brothel—sacrifices upon the altar of David.* Bloom follows Stephen to the nighttown, Mabbot Street. The miracle will occur, will be revealed to Stephen and Bloom. In psychotherapy it is known as a healing process; in religion it is known as atonement and redemption; in ritual it is the sacrifice; in alchemy it was known as the philosopher's stone and the elixir of life. The secret is experienced in phases of dreams, in the changing interrelations between the dreamers Bloom and Stephen to their spheres of dreams projected upon and blended with the outside actuality of Mabbot Street and Bella Cohen's brothel. This is the climax of the Odyssey—the answer to the what for and how of man's existence, experienced in suffering by Bloom and Stephen.

Stephen is quite aware of what is going to happen. This is Paschal time, the time of the sacrifice, of deaths and rebirths. So, he exclaims in triumph: “*Salvi facti i sunt*”.⁴²⁵

Bloom, after his rejection of the KING's judgment, finds that he must fail in his insane undertaking of assuming the powers of the KING. After confronting the Anti-Christ, the octopus, he accepts the initiation by Virag, the devil, and the physical and mental torture of Bella. Stephen is initiated by the Cardinal. Bloom witnesses the ecstasies of Molly in the arms of Blazes

Boylan. Stephen and Bloom look in the mirror only to discover one, Shakespeare, in a mad rage against the 'unfaithful wife'.

Stephen becomes aware of the goal of history, the manifestation of God—and of the fateful character of Bloom's presence. Applauded by his father, he rejects the Parisian debaucheries. As there is no other way open, he engages in the death dance, escapes in insane panic when his mother—evoked in the dance—threatens him, only to find himself accused by Cissy Caffrey and provoked into a fight in the presence of the KING.

Bloom stands by. He tries to protect Stephen by appealing to Cissy Caffrey, the QUEEN. This is the beginning of the war between the nations—green versus red—during which the Irish are defeated by the army of the United Kingdom, led by Major Tweedy, Molly's father. God's voice pronounces judgment. The victory is also the defeat for Stephen, who is beaten unconscious, while—again—Bloom stands by and prevents his arrest, in hidden understanding with Corny Kelleher. While Stephen lies protected in the womb of the ETERNAL MOTHER, Bloom sees his lost son, Rudy, walking along in quiet ecstasy. The secret is revealed. God's grace has become manifest.

16. *Skin-the-Goat—yarns of adventure.* Bloom and Stephen, recovered, walk to the cabman's shelter where they meet the red-bearded sailor who circumnavigated the world,⁶⁰⁹ representing what Stephen and Bloom have lived and become. The sailor's yarns refer to the unbelievable miracle which has occurred.

17. *In Bloom's house—review of achievements and plans.* Stephen is invited by Bloom to his home on Eccles St. The occurrences of the day are reviewed in a wider framework, a kind of balance sheet. Stephen prefers to go home while Bloom goes to bed. He lies with Molly "*the child-man weary, the man-child in the womb*". He has travelled with Sinbad the Sailor. "*The square round*".⁷²²

18. *Molly's reveries—the 'yes' to the world and to Eternity.* Molly, awake while Bloom sleeps, falls into reveries. She remembers her childhood, her marriage, her loves, until she too falls asleep dreaming of the rose garden into which Bloom

had already entered, a 'yes' on her lips, the affirmation of death, and of life and Eternity.

The preceding survey frustrates us because the riddle of the secret looms as strangely as before. But we do understand that the ideas and actions of the characters are not disconnected, they are part of a systematic unity. The survey indicates that we are confronted with two closely interwoven sequences. First, there are the occurrences in the outside lives of the characters; second, there are the occurrences in the dream lives of the characters during their wake-states. Both are of at least equal reality value for the characters as well as for James Joyce. Indications are that the dream occurrences are evaluated as being so significant that doubt arises as to whether the reality value of the outside matters.

In Episode 15, Mabbot Street, the dream character of the story is obvious. There is Bloom the dreamer, for whom Stephen becomes a dream-person belonging to his sphere of dreams; and there is Stephen the dreamer, for whom Bloom becomes a dream-person belonging to his sphere of dreams.

In Bloom's outside sphere, characters appear whom he either knows already or whose acquaintance he makes; but these characters function also, and at the same time, in his sphere of dreams, as dream-persons. And so it is with Stephen. And as Bloom and Stephen are confronted, in specific instances, with the same outside characters, those same characters may function as dream-persons in their respective spheres of dreams.

This makes the reading difficult. First, we have to understand the code, the allusions in which the acting characters talk to each other. The allusions can be understood only if the occurrences in preceding and following episodes are understood. Many of these occurrences are again in code, but many are also allusions to what occurs later, and is revealed, in Mabbot Street. Second, we have to differentiate the outside occurrences from dream-occurrences. Third, we have to interpret the dream-occurrences as belonging either to the sphere of dreams of Stephen or of Bloom, or both. Fourth, we have to know the meaning of the dream-occurrences in order to under-

stand their secret significance for the life of Bloom, or for the life of Stephen, or for mankind.

If there is a secret, then we have to admit it is well guarded. If it is true that there are secrets which remain so even if talked about, one might well wonder whether it is worth while to solve what seems to be an enormously complicated undertaking, taxing the intellect as well as the patience of the reader to an unwarranted degree, and without assurance that the interpretation given will conform to the interpretation intended by Joyce.

5. EPISODE 15

"She (Stephen's mother) prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the un-created conscience of my race."

From THE PORTRAIT OF THE ARTIST AS A YOUNG MAN

As Episode 15 is the climax of *Ulysses*, the reason why it was written, and the reason why all preceding and following episodes had to be written, I shall now present a survey of the occurrences and view them as dream-occurrences only. I shall think them as phases of dreams of two patients, Bloom and Stephen; I shall construct their dream-reports selecting the most relevant occurrences only; I shall decode the allusions and the sign-values wholly in the framework of Joyce's *Ulysses* with as little commentary as possible; I shall ask the reader to make no attempt to find justification for what must appear as an arbitrary and far-fetched interpretation. The interpretation itself will be discussed later on in a different framework. I begin with a synoptic table of titles, referring to the dream-phases of Bloom and to the dream-phases of Stephen, and to the dream-phases of both.

BLOOM: CISSY CAFFREY'S SONG.

Children ask where the great light is.

The children ask where man may find God to derive power from Him, how man can atone for his sins, and find salvation. *An idiot answers, "Ghaghaest".*

The answer given appears to Bloom as coming from a man without reason, the answer is unreasonable; it is stated that the light may be found cast, correlated to triangle (three syllables) and a 'G' in the triangle (interpreted as standing for God, also gnosis).

I hear the voice of Cissy Caffrey who sings a song.

It is by way of an oracle—a riddle to be solved—that Bloom's

TABLE 2: PHASES OF EPISODE 15

BLOOM	BLOOM-STEPHEN	STEPHEN
	(1) <i>Cissy Caffrey's song.</i>	(2) <i>Lynch kicks dog.</i>
(3) <i>B. buys lamb-pork leg.</i>		
(4) <i>B. rejects his father's and mother's reproach.</i>		
(5) <i>Marion advises B. to see the wide world.</i>		
(6) <i>Differentiation from Mrs. Breen.</i>		
(7) <i>B's arrest, trial, judgment and escape.</i>		
(8) <i>B. usurps the power of the KING (stump speech)</i>		
	(9) <i>The coming of the Anti-Christ Octopus.</i>	
(10) <i>B. initiated by Virag's sex disclosures.</i>		
		(11) <i>St's sinfulness disclosed by Cardinal.</i>
(12) <i>B. conjures Bella, suffers torture and sacrifice</i>		
(13) <i>B. recreant, recalls, repents but unveils Bella.</i>		
	(14) <i>The payment in the brothel.</i>	

TABLE 2: PHASES OF EPISODE 15 (*Continued*)

BLOOM	BLOOM-STEPHEN	STEPHEN
	(15) <i>The mirror image of Shakespeare.</i>	(16) <i>Parisian debaucheries (parley-voo)</i>
		(17) <i>Acceptance of father's applause.</i>
		(18) <i>The fox not hunted down.</i>
		(19) <i>Death dance and evocation of mother, suicide.</i>
(20) <i>B's error in anguish for St.</i>		(21) <i>St's insult of Cissy.</i>
	(22) <i>Arrival of Edward I II.</i>	
	(23) <i>Execution of the croppy boy</i>	
	(24) <i>Praise of Cissy Caffrey.</i>	
	(25) <i>Armageddon-victory of KING's army.</i>	
	(26) <i>Release from arrest.</i>	
		(27) <i>Rebirth in womb of QUFEN.</i>
(28) <i>Rudy reborn.</i>		

basic existential problem is stated by the QUEEN; this is the conflict he will have to solve.

Cissy sings she gave the leg of the duck to Molly. •

The leg is the third leg, part of Bloom's phallic powers representing his emotional, mental, and spiritual powers which are no longer available to him; they were lost to the QUEEN. It now belongs to Molly, hence Bloom's fascination. Bloom in his relation to Molly has acted and acts as a duck, a coward; he is subjected by her, she functions for him as QUEEN—Queen Victoria, Empress of the United Kingdom which represents the *lex eterna*.

•

STEPHEN: CISSY CAFFREY'S SONG.

I hear the voice of Cissy Caffrey. She sings that she gave the leg of the duck to Nelly and Nelly stuck it in her belly.

The third leg is also lost to Stephen, the powers are no longer available to him, he does not even know where to find them, hence Stephen's utter frustration.

•

I say, "Vidi aquam egredientem de templo a latere dextro, et omnes ad quos pervenit aqua ista. Salvi facti i sunt."

Stephen intuitively that he shall find the waters of life—salvation—in Mabbot Street, the highest is hidden in the lowest. Grace will come only to those who are justified.

STEPHEN: LYNCH KICKS THE DOG.

Lynch scares a dog with a kick.

Lynch, the destructive aspect in Stephen, unfaithful to God and rebel against creation, scares, rejects the dog as guiding to the consummation of bread, body of Christ, and wine, blood of Christ, which are the media of Grace.

Lynch asks where we are going. I answer to "La belle dame sans merci", Georgina Johnson. "Ad deam qui latificat juventutem meam".

Because of Stephen's attitude towards the QUEEN—his rebellion, the non-acceptance of instinctual drives in himself—she appears to him as a whoremistress, merciless and full of vices; the nation France (he uses the French language when speaking about Georgina) represents perverse enjoyment of sensuality for him. But Stephen also knows her as "dea", goddess. By intuition he knows that the goddess is "la belle dame".

BLOOM: BLOOM BUYS LAMB AND PORK LEG.

I consider buying fish and potatoes.

Bloom considers accepting the conflict situation with regard to Molly—QUEEN as one to be solved correctly.

Instead I buy pig's crubeen and sheep's trotter.

Bloom decides, however, to enjoy his perverse sensuality.

My rib is hurting me from running.

Bloom feels that rib is related to heart, representing faithfulness and love. His decision is wrong because in it he again accepts his unfaithfulness, his wrong interrelation with the QUEEN and representatives of the QUEEN, the very sinfulness which causes and motivates those wrong interrelations.

I stop and am nearly run over by a trolley; the motorman shouts, "Hey, shitbreeches, are you doing the hattrick?"

Bloom is able to avoid a dream-death which would lead towards a new decision. The shout of the motorman asserts what is wrong with Bloom. He is a fellow with bad breeches, one who did not accept the discipline of the KING's army which enforces the espousal of the *lex eterna*. He believes that man has complete freedom to do what he wants, a giver of laws in his own right. He even believes that he can act the policeman, the representative of the laws of the KING—the hattrick.

BLOOM: BLOOM REJECTS HIS FATHER'S AND MOTHER'S REPROACH.

A sinister figure, its face injected with mercury, asks me for the password. I answer "slan leath", and call the figure "señorita Blanca".

Bloom is confronting himself with the secrets—the secrets of his own life (i.e. his dream life). He identifies himself as belonging to Ireland representing sinfulness and sinful ideas—the nation in opposition to the United Kingdom led by the KING—insofar as he answers in Gaelic, he identifies himself as one who has espoused destruction. Bloom identifies the figure as one correlated to the QUEEN and Molly, and as a representative of the castle. Mercury—power of the will—is not available to Bloom, he has lost it to this figure, indicating his slavery to the QUEEN.

My father, with vulture talons, reproaches me for not having a soul, and for having mud on me from head to foot.

The father's statement is correct. Bloom has lost his heart

(deaths of Rudy and Paddy Dignam). But for Bloom, his father represents bourgeois mores and hypocrisies which Bloom has espoused, only to fall prey to his perversion—the mud. This is why the father appears to him with the claws of a vulture.

BLOOM: MARION URGES BLOOM TO SEE THE WIDE WORLD.

I duck and ward off a blow from Molly dressed in a Turkish costume.

Bloom's attitude towards Molly, the QUEEN, is cowardly, impotent.

She says "Nebrakada! Feminimum". "You are a poor old stick in the mud. Go and see life".

Molly utters the guiding words, the oracle of the QUEEN. Bloom has to force his freedom from the fascination, which is the same as regaining the 'third leg'—the emotional and creative powers of manhood to be made available to him. The enforcement of freedom is known as a magical act of exorcism. The command "go and see life" may be expressed as, 'travel, get acquainted with all the nations of the world, learn all the possible sets of ideas and evaluations, learn to differentiate yourself from Ireland'.

I feel my kidney moving. I point to the east and south where "new clean lemon soap arises".

Bloom becomes aware of the destructive powers in himself—kidneys—as obstructions to what he has to achieve. He is aware of his goals as spiritual cleansing (soap); he has to gain self-awareness of the causes and motivations in the past which affected him with impotence (lemon); he has to gain new interrelations towards the KING (east) and the REDEEMER (south), in order to find the 'great light'—the Sun.

Marion calls me softly, asking, "Ti trema un poco il cuore?". She saunters away plump like a pampered pouter pigeon.³⁴

Bloom is still unaware of the amputation of his third leg. Cissy Caffrey's song has remained a riddle to him, his understanding is not yet developed. This is why Marion appears as a pigeon.

BLOOM: DIFFERENTIATION FROM MRS. BREEN.

I meet Mrs. Breen, my girl friend before I married Molly. I give her some fanciful excuses as to why I am here in Mabbot Street, as she might tell Molly that she met me.

Bloom does not realize that his visit to Mabbot Street to look for Stephen is exactly what Molly requires of him.

I say, "Twas I sent you the valentine of the dear gazelle".

Bloom recalls his unsuccessful attempt to find fulfillment of his yearnings for love.

But I realize she had a heart the size of a fullstop.

Bloom himself had no emotional powers, so the relation with Mrs. Breen had the character of a flirtation and his yearnings remained unfulfilled.

While I am speaking, she simply fades away, and as I walk along I see on the wall a phallic symbol with the legend "Wet Dream".

Bloom is in process of becoming aware of his impotence, due to the amputation.

A navy drags two army privates, Compton and Carr, with him to the bloody house.

A common laborer drags two representatives of the KING's army, which is the army of the United Kingdom, into what appears to Bloom as a brothel. It is actually David's altar upon which the sacrifice is to be performed.

BLOOM: BLOOM'S ARREST, TRIAL, JUDGMENT AND ESCAPE.

I give the pig and lamb leg to the stinking dog, and feel like a furtive poacher doing something forbidden.

Bloom is fully aware that his choice of perverse sensuality is sinfulness—the wrong choice. He feels guilt, existential guilt. By feeding the dog which is part of himself, he is preparing for his engagement in those perverse activities.

Two watches arrest me because I tried to prevent cruelty to animals while feeding the dog.

The two watches are representatives of the castle, seat of the KING, law-giver and law-enforcer. The beast in man has to be trained, subdued, and controlled, the so-called 'cruelty' to animals. To prevent this cruelty is to be disobedient to the commandments. As Bloom is aware of his wrongdoing, the KING appears to him as invested with great power, so the watches are powerful to enforce the arrest.

Obliged to identify myself, I lie. I am identified by them as Henry Flower.

The KING is all-knowing, so the watches state correctly that

Bloom is Henry Flower, a sentimentalist unwilling to pay his debts to life, amputated and impotent.

I try to bribe them, but Martha Clifford begs me to clear her name. As I refuse she accuses me of breach of promise.

Bloom has not only been disobedient to the KING, but has also been unfaithful to Martha, representing the QUEEN as well as the REDEEMER, also the part in Bloom which he rejected, the heart.

I stand before the jury and try to justify myself. When I insist on being a Britisher, a voice calls me a turncoat.

Bloom is correctly identified as belonging to Ireland, not to the United Kingdom; he is unwilling to confess that fact before himself or the jury. The truth is always stated by the 'voice' which is either the voice of the KING or the QUEEN. The truth is that Bloom stands against the KING.

I pretend to be an author but Mr. Beaufoy accuses me of plagiarism, especially of the great books of love and passion.

Mr. Beaufoy—faithful in beauty—is creative and expresses love because he espouses the commandments of God. Bloom only pretends.

I am called the arch-conspirator of the age, leading a quadruple existence.

Bloom lives sinful relations to the KING, QUEEN, REDEEMER and MAGICIAN. He leads a life in which he stands in opposition to all the rulers, and they appear in opposition to each other for him. He has not attained the required unification under the United Kingdom, and this is the cause of his impotence.

Mary Driscoll accuses me of having discolored her.

Bloom, due to his wrong interrelations, experiences the four colors—blue-east; white-west; purple-north; scarlet-south—as 'discolored'.

But I plead not guilty.

Bloom refuses to accept the truth and confess what is true, hiding behind his mask. Therefore he loses his chance for the change and the transfigurations which would follow such a change i.e. atonement and salvation, his own dream-death.

O'Molloy continues to amplify my own bogus statements and while pleading for the benefit of the doubt, he is overcome by galloping TB.

Bloom is unaware of the danger in this type of defence; for

refusal to acknowledge an incorrect interrelation with the QUEEN, or even refusal to cede to one's fascinations, may lead to sickness of the lungs, death.

Moses Dlugacz, an orange-citron in one hand, a pork kidney in the other, calls "Bleibtreustrasse, Berlin W. 13".

The central conflict situation of Bloom is stated in a threefold manner: the basic existential conflict as experienced by Bloom in his childhood, which may be referred to as Oedipus complex (orange); as something to be re-experienced and understood (citron); and as having caused Bloom's intent to destroy (kidney) the mother-QUEEN and father-KING while at the same time overcome by his perverse sensuality (pork-pig). But furthermore, the goals are set by way of a similar oracle: man has to learn faithfulness (*bleib treu*) and all sets of ideas connected with it (Berlin—Germany) leading towards man's dream-death and rebirth in the womb of the Eternal Mother, the QUEEN (west).

Bloom is not yet prepared to understand these statements of the representative of Virag, THE MAGICIAN.

Accusations continue to come from different ladies for writing obscene letters and in them proposing illicit intercourse. Mrs. Talboys threatens to tan my breeches, I love the danger. A nameless one says, "Gob, he organized her, hundred shillings to five."

Bloom, instead of becoming aware of his choice as a sinful one, and instead of submitting to the KING's law, has succeeded in turning the trial for his sins into a medium of gratification for his sinful desires (he organized his accusers). Fulfilment of his perverse desires would mean that sinfulness is lived, and that at the same time he accepts punishment for it, the release of his guilt. But as more is required—the death of Bloom—the voice interdicts the execution of the whipping. The voice indicates at the same time, that if Bloom would accept unconditional surrender to the QUEEN, he would then suffer death in her hands and so win the bet on Throwaway, representing his successful search for his son (twenty to one).

The recorder pronounces my sentence, death by hanging.

Bloom, the croppy boy, has to die, as we say, to the KING. This death would be followed by a rebirth. The opposition to the KING would therewith be overcome; from then on, Bloom

would belong to the United Kingdom, a soldier of the KING's army.

I am desperate, and I appeal, insisting on self-justification. The ghost of Paddy Dignam appears.

Bloom's acceptance of the death-sentence would be the beginning of his gaining the riches of life. By resisting—and he still has power enough to resist, due to his sinful choice and the unsolved conflict situation underlying the choice—the judge as representative of the KING seems to lose all his powers in relation to Bloom. The fact is that the power of the KING remains absolute even if it appears to be overcome by man when he refuses to submit to it. Bloom's self-justification is rationalized by him in his insistence that he has a heart (Dignam), the truth being that Dignam is merely a ghost—dead to Bloom.

BLOOM: BLOOM USURPS THE POWERS OF THE KING.

Tom Rochford crawls out of a manhole and says, "Follow me up to Carlow".

Tom Rochford represents the MAGICIAN who later appears to Bloom as Virag and the devil. Bloom has accepted evil and his own sinfulness by decision. He is now fully aware of evil as disclosed in the trial.

Zoe directs me to find Stephen. She asks me for a smoke. I refuse and make a stump speech of it.

Zoe represents the NAMELESS RULER, also the KING and REDEEMER; she appears as a whore to Bloom because of his rejection of the rulers. Zoe, guiding, wishes Bloom to gain understanding of himself (smoking) but he refuses.

The Orient burns. The mouldering bones of kings are disclosed.

The KING appears as dead to Bloom. He has lost all powers to relate himself to what is represented by east (Orient burns). *I campaign for Lord Mayor of Dublin. I am elected and become the world's greatest reformer. I am anointed King of Erin, the promised land and Emperor Leopold I.*

Bloom is identified as belonging to the nation Ireland, representing all evil. He has identified himself with the KING, in the illusion that he himself can establish his own law and

be the Creator, instead of knowing himself a creature, subject to the *lex eterna*.

I announce the repudiation of Molly, and my marriage to Selene, the splendour of the night.

Bloom, identified with the KING, marries the QUEEN who appears to him as evil (night); thus the childish desires of the Oedipus situation are lived by Bloom on the existential level. 'I have killed the father-king, usurped his throne, and now will marry the mother-queen, a law-giver to myself.'

This establishes the New Era. Bloomusalem is built in the form of a kidney.

Bloom has fully accepted what is sinful and evil (kidney, north); the illusionary new era is concretized in the city of Evil, the glorification of Bloom himself.

A man in a macintosh accuses me of being a notorious fire-raiser. At my command he is killed by a cannon shot and all my enemies die.

The ruler correlated to center, representing the castle, appears. It is stated that it was Bloom who laid the fire, that the Orient—east—would burn. Bloom rejects the accusation.

I give advice to all. I am all-knowing. I decree the end of all sickness. I even allow mixed bathing in nakedness.

In utter disregard of the *lex eterna*, Bloom pretends to be all powerful. This insistence on lies can protect the illusion only for a short time. But Bloom allows truth to be spoken (nakedness); at that moment he becomes devoid of power.

I am accused of overthrowing the holy faith, and of being the stinking Goat of Mendes.

Bloom, in his identification with the KING, has acted as the devil.

The mob wants me lynched. Asked whether I am the Messiah, I answer that I am, and perform miracles. I am pronounced the Messiah by the representatives of Ireland.

Bloom's identification with the KING has released his insanity—the destruction of his own mind. He now identifies himself with the REDEEMER. Again, the pretense of power is illusionary, and an opposition appears between the usurped function of the REDEEMER as one of the rulers, and people belonging to Ireland, who are as powerful as ever.

I am burned to death. The daughters of Erin kneel and pray to me as to the Holy Mother, 'kidney of Bloom'.

Bloom's death is no change in his identification with Ireland. Only the insane power pretense is eliminated.

BLOOM: THE COMING OF THE ANTI-CHRIST.

I feel bitterness, 'to be or not to be'.

Bloom, aware of his utter impotence, without any illusion regarding his powers, and in awareness of the powers of the *lex eterna*, without hope of even understanding the *lex*, has now reached the status of Hamlet. This is the status of Stephen too, of course. For both, the father-KING is dead, the mother-QUEEN is a whore, and they are the rejected and rebellious children, not even raging in their impotence, just complaining sentimentally.

The Anti-Christ, Reuben J. arrives, announcing that he is "L'homme qui rit" and calling the gamblers to the gaming tables.

The only reaction Bloom seems to have left is a cynical laugh of bitterness and nihilism regarding his own life of failure, and regarding God's creation. Life may as well be gambled away; Bloom considers suicide.

The planets rush together and sail away, there is nebulous obscurity all over. The Anti-Christ springs off into the vacuum. Bloom is subjected to utter desolation. Insofar as Bloom himself is Reuben J. and insofar as Reuben is eliminated, something occurs which is similar to another death and rebirth of Bloom.

STEPHEN: THE APPEARANCE OF THE OCTOPUS.

I make a learned speech. The newspaper announces the safe arrival of the Anti-Christ. Along a tightrope from zenith to nadir, a two-headed octopus in the form of the Three Legs of Man arrives, calling: "We'll dance the keel row". This is the end of the world.

Stephen, caught in his nihilistic sophistication, is incapable of travelling and is utterly impotent. He is fully aware of it. This is why the monstrous octopus (north) appears to him with the three legs, lost to him. Stephen is aware that, like Bloom, he has come to the end of his rope. Final death looms. *Elijah calls on the President to save the lost ones. The whores*

confess. When Mananaan MacLir kills the crayfish with his bicycle pump, the light of the gas jet wanes.

Stephen is incapable of confessing his sins—the confessions of the harlots are sham. Mananaan MacLir knows the *lex* but stands in opposition to the rulers in his gnostic thought-acrobatics. The last bit of understanding is lost to Stephen (the light wanes), and in this sense something occurs which is similar to a death for him.

BLOOM: BLOOM INITIATED BY VIRAG'S SEX DISCLOSURES.

Zoe lights a cigarette. Virag appears and appraises the whores. He reveals the objects of my sensual desires as the desires for the fleshpots of Egypt.

Virag appears to Bloom as his grandfather, acting as MAGICIAN, and because of Bloom's resistances, appears as the devil. He discloses Bloom's predilection for the flesh (fleshpots of Egypt). Egypt, standing west, corresponds to Ireland (east), representing the ideas of avarice and perversity to which Bloom is in bondage. Both are in opposition to the United Kingdom.

Virag continues to subject me to the ordeal of search. He talks about amputation and about my fascinations.

Virag leads Bloom to an awareness of the loss of the third leg (amputation) and its blending with women. Women's legs fascinate Bloom because of the powers of the third leg with which they are invested. Thus Bloom becomes aware of the fateful occurrence—Cissy Caffrey's riddle—in his life.

Virag says ". . . oysters, truffles".

Virag discloses the goal as well as the means towards this end. By integrating powers (oysters) and correct sets of ideas, he should become a man like Blazes Boylan, potent and creative. Bloom must subject himself to the tortures of Bella Cohen—the QUEEN who also functions as the MAGICIAN (truffles)—and be sacrificed and reborn in order to relive his life.

I understand that instinct rules the world.

Bloom understands Virag's disclosures—he allowed himself to be victimized by instinctual drives without being capable of disciplining himself correctly.

Virag asks, "Who is Ger?". I tell him of Gerald.

Bloom recalls Gerald as the one whom he did not resist, when seduced into homosexual practices, accepting therewith the

fact of his amputation. At this point Henry Flower appears. Bloom realizes and accepts the full truth about himself. The poetic sentimentality of Henry Flower is nothing but the expression of an amputated man.

Virag unscrews his head and vanishes.

Bloom's initiation into the secrets of life is successfully concluded. Bloom no longer tries to masquerade before himself or before others. Not yet fully aware of it, he begins to realize that nothing further can be gained by analyzing his failures (Virag unscrewing his head). A full engagement in action is required.

STEPHEN: STEPHEN'S SINFULNESS DISCLOSED BY THE CARDINAL.

Zoe tells a story about a priest who could not make contact and who had only a dry rush.

This is Stephen's story, a statement affirming his impotence.

Philip drunk asks, "Qui vous a mis dans cette fichue position, Philippe?". Philip sober answers, "C'était le sacré pigeon, Philippe".

Stephen is confronted with two parts of his own mind (*Philip-drunk and Philip-sober*)—fully disengaged from them. The question is asked as to who is to be held responsible for his impotence. The answer is that evaluation of sensuality and sex as unclean, beastly, and against the *lex eterna* has caused impotence, in other words, the espousal of a monk's life.. This answer expresses Stephen's rationalization only, and although the answer is correct, the central conflict remains hidden.

Virag explains, "Panther, the Roman centurion, polluted her with his genitories".

The truth is disclosed by Virag. It is Stephen who fakes and has faked his belief in the Immaculate Conception; the truth is that Stephen has resented and feared the father-KING as the one possessing the mother-QUEEN, and that Stephen does not think of his mother as the QUEEN, but as a whore. The truth is, because of that very resentment, Stephen has repressed not only the mother-QUEEN as the object of his desires, but also has lost his potency for sexual gratification and love.

Florry states that I am a spoiled priest. Lynch states that I am a Cardinal's son.

Stephen is masquerading in alleged chastity (priest), but is really yearning for sensuality (spoiled). Lynch, representing Virag as well as the intellectual destructiveness and treachery in Stephen, states that the ultimate reason for Stephen's impotence is to be found in his submission to the seven deadly sins. *My father, Cardinal Dedalus, Primate of all Ireland, appears accompanied by seven dwarfs.*

The MAGICIAN appears to Stephen as father and devil. Like Bloom, Stephen is identified as belonging to Ireland, the seven dwarfs represent the seven sinful desires: Stephen's repressed hate and successful attempt to kill the father-KING, the avariciousness of his emotions, etc.

The Cardinal sings, "Conservio lies captured in the lowest dungeon; his legs were yellow; he murdered the drake of Nell Flaherty, who loved the duck".

What is disclosed here still remains a riddle for Stephen, full awareness is not yet reached. The assertion is that Stephen acted like a coward (duck) towards the QUEEN (Nell Flaherty). He tried to protect himself (*conservio*) from a full engagement with life, only to become utterly impotent (captured in dungeon). He also killed the QUEEN and her representatives—those who seemed to endanger him—in the illusion that man can defy the *lex eterna*.

Small flies swarm over the Cardinal's robe.

As a result there is utter frustration (flies) in isolation for Stephen. It is the expression of his sickness and sinfulness in mind, body, soul and spirit.

BLOOM: BLOOM SUFFERS TORTURE AND SACRIFICE.

I conjure and exorcise what I know is the priest. Bella Cohen, the whoremistress enters.

Bloom accepts the full, living engagement with Bella Cohen, a transfiguration of the QUEEN, functioning also as the MAGICIAN. Bloom is aware that she will function as the priest, as the one who offers the sacrifice upon the altar, and that he himself will be the sacrifice.

Her fan taps me and she says, "You are mine, it is fate". I kneel and smell the hot goathide of Bella's hoof.

Bloom is fascinated by the magnetic attraction and power of his third leg (lost to him), blended with the leg of the MAGICIAN and QUEEN (hoof). His fascination releases his perverse sensuality, reactivating his choice towards sinfulness. As he is aware of his sinfulness, the MAGICIAN appears as Bello (Goat of Mendes). Bloom is aware that only by accepting and living his pig-state, will he be able to accept the required death, which is the sacrifice.

Hypnotized by Bella, I fall on my hands and promise obedience. This is the eating of the truffles.

Under the impact of the QUEEN, powerful because she carries the fetish, appearing to Bloom as the whoremistress due to his pig-state, he does not resist the growing enslavement.

Bella becomes Bello who nurses me. I am unmanned by him and named Ruby Cohen.

Bloom's loss of creative power is complete, his amputation has become his castration and he is fully aware of it. Bello is known by Bloom as the carrier of his phallic power. Bloom is transfigured into a woman. What Bloom has yearned for has come to pass, the full experience of his perversity, but this very experience is also a healing process (Bello as nurse).

The sins of the past are arising against me. I obey the command of the mantamer to tell the truth.

Bloom is forced by Bello to confess his sins—what he refused to do during the trial. He does it under Bello's whip, so learning the discipline due the beast (Bello is the mantamer like Maffei, the trainer of Leo Ferox) according to the commandments of the KING.

Bello sells me by auction, a dark-visaged man buys me for Haroun al Raschid.

The representative of the KING brings Ruby-Bloom under his power, the beginning of Bloom's sacrifice on the altar, which will be his death to the KING.

Bello drives me to despair and madness as she shows me what will come to pass, the loss of everything dear to me. I cry for justice but I realize I have sinned.

Bloom's understanding enforced by Virag, his confession enforced by Bello, combined with the tortures suffered after the perverse pleasure has subsided, finally has brought about a state of utter despair in which Bloom is willing to accept

the required change of attitude—the rejection of Ireland and the espousal of the United Kingdom which is the acceptance of the *lex eterna* of the KING. There is no longer any resistance. *I am veiled for the sacrifice. I die.*

Bloom is subjected to his death, to be reborn in the womb of the ETERNAL MOTHER.

BLOOM: BLOOM RECREANT, RECALLS, REPENTS, BUT UNVEILS BELLA.

Out of an oak frame, a nymph descends while I crawl forward under the boughs of Yews.

The nymph is Bella transfigured. She appears to Bloom as a nymph because of his newly-gained status.

Kindly, she says to me, "Mortal dost not weepst." Humbly I kiss her hair while she leads me to recall where and when I met her in evil company.

Bloom becomes aware that the nymph represents nature in him. She is a Goddess, while Bloom is a creature, part of nature under the law (humbleness). Only when man is disobedient (evil company) to the *lex eterna* does she appear as evil. *I hear the waterfall.*

In his rebirth Bloom has regained the ability to avail himself of the powers of life sustaining man in health and happiness on this earth. The absence of sinfulness means this very state of affairs.

I find myself a schoolboy during the days of happiness and prosperity.

Bloom relives and recalls his childhood.

I recall my first sins, my fall from the Lion's Head Cliff, the doll floating away in the waters.

Bloom knows that with the fall (death), awareness of his conflicts, and in this sense frustration and suffering consciously experienced as guilt appears; also awareness of the beginning of his *Odyssey* to find the correct solution to those infantile and existential conflicts which, wrongly solved, were supporting this guilt.

Councillor Nannetti states, "When my country takes its place among the nations of the earth, then, and not till then, let my epitaph be written."

Nannetti formulates the goal which Bloom has to reach, by way of prayer to God, 'Allow Bloom to learn that Ireland has

to become part of the United Kingdom, ruled by the KING, under the *lex eterna*. Only then, after the fulfilment of his life task will Bloom die.'

I realize again that I have been a perfect pig, yes, peccavi.

Bloom's position, gained in his sacrifice, is reinforced by recalling and evaluating his childhood and adolescence.

The nymph, agelèss, is now dressed in a nun's white habit.

My trouser button snaps. But I resist, the spell is broken.

Bloom has regained what he has lost, his third leg. Bloom concludes from the experiences of his past pigstate that chastity is required (the nymph as nun) but he also knows that he cannot meet this requirement (the trouser button which snaps). Bloom has not yet gained the correct understanding of nature in him as something to be enjoyed without becoming involved in sinfulness and in giving and receiving love, expressing *amor fati* and *amor dei*.

The nun draws a poignard to kill me. I overpower her.

Nebrakada. Before me stands the nymph transfigured into Bella. She says, "You'll know me the next time."

Again Bloom has failed. Still subjected to his hidden dream-conflict, he can conceive of sex only as expressing mud and perversity. As he is still incapable of giving love, the QUEEN appears to him again as Bella, the whoremistress—now as one overpowered and rejected. But the QUEEN predicts that Bloom will learn his lesson, the law.

BLOOM: THE PAYMENT IN THE BROTHEL.

I get into a verbal fight with Bella, the whoremistress. The conflict subsides as I pay her.

Bloom finally accepts the sexual engagement with Zoe. Stephen too expresses his willingness, though utterly incapable of doing so. The money represents the energies made available for this undertaking. As Zoe is representative of the NAMELESS ONE, a new attempt towards a new understanding is made, by choice. *As Stephen is drunk, and as I wish to protect him, I ask for his money and he gives it to me. I see that Bella is not overpaid.*

Bloom experiences Stephen as part of himself, as his son who represents his interrelations with the KING and the REDEEMER (spirit and soul).

Zoe reads my hand. She says, "Henpecked husband." A huge rooster is seen hatching in a chalked circle.

The basic hidden existential conflict of Bloom is indicated here and will now be reactivated.

I write idly on the table, pencilling curves.

Bloom himself initiates the required understanding by allowing his mind to wander (i.e. to intuit).

STEPHEN: THE PAYMENT IN THE BROTHEL.

I pay, but I am informed that this is payment for three girls. I sing the song of the fox.

Stephen, in his drunken state, faces the riddle as to why he became a fox. He himself becomes the mouthpiece of the QUEEN, pronouncing the riddle, an oracle. The solution of the riddle for Stephen is awareness of his basic conflict.

Bloom asks me to hand over my cash so that he can take care of it. I do.

Stephen accepts and experiences Bloom as part of himself, as his father who represents his interrelations with the QUEEN and the REDEEMER (body or instinct, and the soul).

I have difficulty lighting my cigarette because I broke my glasses.

Stephen is aware that his capacities for intellectual understanding (smoking) and analysis (glasses) are impeded.

I dimly realize the fateful relatedness to Bloom.

Stephen is aware of the mutual interrelation established between himself and Bloom (i.e. the two in one—Ulysses travelling).

BLOOM: THE MIRROR-IMAGE OF SHAKESPEARE.

I am at my home. Boylan enters and calls me to his service. I answer that Marion is in the bath.

Boylan represents what Bloom wishes to become, powerful and potent, capable of giving and receiving love, the one who gives fulfilment and happiness to Molly, because he is creative. *With the permission of Marion, I look on while Boylan makes love to my wife, and as their ecstasies reach the heights, I clasp myself wildly.*

Bloom is fully aware of his impotence and lack of creativity, now understood as his rejection of the QUEEN, appearing as

Bella. Both Molly and Boylan are in correct interrelations with the KING and the QUEEN. That is why Bloom can not only tolerate but can accept and experience—by identification with Boylan—what he sees. He asserts that it is he himself who is wrong. But why?

Lynch laughs, pointing to the mirror.

Lynch, functioning here as Virag, forces Bloom to search in himself to find the answer to the riddle, by analyzing himself (to look in the mirror).

Stephen and I both look in the mirror. There we see the face of William Shakespeare in a rage.

Bloom—engaged in solving the riddle in as far as he is. Stephen—understands that he and Stephen are Shakespeare and that herein lies the answer to the riddle.

Stephen presented his interpretation of Shakespeare in the library scene. The following statements were made:

Shakespeare wanted to possess his wife, not in love, but as one possesses cattle, in avarice and greed (his innate evil).

Shakespeare, the son of his mother, wanted to possess his mother-queen.

Shakespeare, the son of his father, wanted to murder the father-king,

take the place of his father-king in order to possess his mother-queen.

Shakespeare, the husband of his wife, usurped the role of the father-king towards his wife invested by him with the role of mother-queen.

But, Shakespeare saw his mother-queen in love with the father-king, rejecting his possessiveness, so he became the dispossessed son.

Shakespeare saw his mother-queen, in love with the uncle-king, rejecting her husband, so murdering the father-king, and so dispossessing the son of both father and mother.

Shakespeare father-king saw his wife, in love with another man, rejecting his possessiveness, so he became the murdered father-king.

Or in other words:

Shakespeare, either as son or as father-king, overcome by innate evil, was incapable of giving love because he wanted to possess. Because of his disappointment, he declared the mother-queen guilty of being an adulterous woman and a murderess. So, he established his wrong interrelation with the queen, causing, in due time, his impotence.

Bloom, looking into the mirror, and understanding himself as Shakespeare, understands his basic existential conflict. This is the conflict between himself and the KING and QUEEN, as representatives of the *lex eterna*. It came about while ceding to his innate evil, the seven deadly sins (here expressed as possessiveness as contrasted to love, charity, sacrifice.) It was because he had rejected the espousal of the *lex eterna* that the QUEEN appeared to him as unfaithful.

So Bloom also understands the central existential conflict of man—man versus the Law (i.e. God)—referred to by Freud as the *Oedipus* and *Castration complex*.

Mrs. Dignam, the widow, appears.

Bloom has become aware of the causes of his inability to love (death of Dignam) and, by implication, he as Shakespeare is undergoing another death.

STEPHEN: THE MIRROR-IMAGE OF SHAKESPEARE.

Lynch looks at the love scene between Boylan and Marion. He laughs and points to the mirror. As Bloom and I look into the mirror, the face of William Shakespeare appears. This is transfigured into Martin Cunningham's face. Mrs. Cunningham, the merry widow, sings, " . . . and they call me the jewel of Asia".

But I exclaim, "Et exaltabuntur cornua iusti".

Stephen—unlike Bloom—knew about Shakespeare and about himself, as Hamlet and Shakespeare. But rational understanding of the causes of one's sickness does not release the required transfiguration. A living confrontation with the rulers is required as well as full awareness of one's sinfulness as impeding and distorting the correct understanding of life and Creation. So far Stephen insists on being a just man, victim of the unfaithfulness of the mother-QUEEN (*cornua iusti*), rationalizing his own unfaithfulness, and misunderstanding the QUEEN (jewel of Asia).

STEPHEN: PARISIAN DEBAUCHERIES.

On the insistence of Zoe, I tell stories of vice in Paris. One of the stories is about a boy polluting in warm liver on the belly pièce de Shakespeare.

The nation, France, represented by its capital, Paris, represents perverse, beastly sexuality and sensuality without love, which is the negation of all spiritual powers and creative values (i.e. of the KING, pollution on liver, cast). For Stephen, the stories give proof that to relate oneself to the QUEEN is to accept man's beastliness—a fateful misunderstanding.

The whores laugh, I say, "Mark me, I dreamt of a water-melon".

Stephen insists that in spite of his assertions he is yearning

for mature sensuality, genuine love, and protection in that love (melon), as expression of his acceptance of the QUEEN.

Zoe advises, "Go abroad and marry a foreign lady":

Zoe, representing the REDEEMING FIGURE, asserts in her oracular statement that if Stephen gives up the ideas represented by Ireland and learns about those of the United Kingdom (travels) and espouses them as his own (marries a foreign lady), he will find the fulfilment of his yearnings.

• STEPHEN: THE ACCEPTANCE OF HIS FATHER'S APPLAUSE.

Bloom approaches me saying, "Look", but I cry out, "Pater, free".

Stephen, again rationalizing in his wrong interrelation, rejects part of himself in Bloom. Bloom, who by this time has become aware of what is and what was wrong with himself, has become the representative of the KING for Stephen. Rejecting Bloom, Stephen asserts his freedom from the rulers, especially from the KING—his freedom from the *lex eterna*. He has yet to understand that man is allowed to be free only under the law, and that belief of freedom from the laws is submitting to a dangerous illusion. That is what Bloom learned when he usurped the powers of the KING and submitted to Bella.

My father, Simon, appears, encouraging me. He says, "Keep the Irish flag flying".

Stephen has insisted upon his identification with Ireland, which is the same as insisting upon his infantile state.

STEPHEN: THE FOX NOT HUNTED DOWN.

A stout fox which has buried his grandmother runs swiftly, followed by staghounds and huntsmen.

Stephen, with cunning rationalizations of his sinfulness, acted towards the QUEEN (grandmother) such that she appeared dead to him, murdered by him. Stephen—because of Bloom—has become aware of his guilt as a consequence of this murder. Thus the representatives of the KING have become powerful, although not powerful enough to hunt down the fox and kill it. *The crowd cries, "ten to one in the field". A riderless, dark horse bolts past the winning post; dwarfs riding on skeleton horses follow. The last is Garret Deasy riding "Cock of the*

North', in his hand a hockey stick and he is calling, "Per vias rectas". But he is drowned in mutton broth.

The hunt, likened to the horse race, is won by the fox who is able to get away, likened to the dark horse, again representing sinfulness (dwarfs riding). Stephen makes a supreme effort not to understand, not even intellectually (hockey stick), what he knows as the correct way (*vias rectas*) as taught him by Mr. Deasy, representing the KING and MAGICIAN. This is his self-defence which initiates the outbreak of his insanity—and it is why Deasy appears to him as riding 'Cock of the North' (drowned in mutton broth i.e. made powerless and ineffective by Stephen). The crisis is near.

STEPHEN: DEATH DANCE AND EVOCATION OF HIS MOTHER, SUICIDE.

Zoe calls for a dance. Professor Goodwin appears, he has no hands.

Stephen's last resistances have to be broken down, and powers made available for his task of evoking his mother (the dance, also called bec dance, as collection of honey, fire). That is why Zoe has called for the dance. Stephen is still unaware of his incapacity to love, and for this reason, Goodwin, the representative of the REDEEMER, the Sacred Heart, appears without hands to him.

The piano plays, "My girl is a Yorkshire girl".

Stephen accepts the dance, a first decision towards relating himself to Zoe, the representative of the REDEEMER (a Yorkshire girl).

Professor Maginni inserts a leg and calls out a minuet.

Stephen is still unaware of his leg being lost, and now—with his decision—at least a possibility is given to find it. Maginni carries it. The dance becomes a ritual dance of evoking the gods (Stephen's mother representing the QUEEN) which is the negation of any intellectual endeavors (the negation of Stephen's rationalization).

Exhausted from the dance, I call, "dance of death".

A transfiguration has occurred in Stephen which is likened to his death.

"Stars all around suns turn roundabout."

The change which has occurred is still far removed from Stephen (i.e. is actualized but not yet fully effective).

My mother appears and announces that she is dead. She asks for my repentance.

Stephen's mother, representative of the QUEEN, appears to him as a ghost—the conflict with the QUEEN is fully actualized. Stephen is completely aware of it.

My mother has become a crab which sticks its claws into my heart, saying, "beware God's hand". I rage, I say, "Non serviam".

Stephen, completely aware, and by decision—still insisting that he is as free from the QUEEN as he believes himself to be from the KING (i.e. from the *lex eterna*)—expresses his rebellion in the cry 'I shall not serve God'. But he has also become powerless in relation to the QUEEN (his panic) due to his engagement with Zoe. So, the mother, because Stephen rebels against her, is transfigured into the monster-crab, and wounds his heart. Stephen is dying to the QUEEN.

I lift my ashplant and smash the chandelier, I am running amuck.

Stephen, in his madness, destroys whatever reason and understanding (light of the chandelier) he had, and, in this sense, commits suicide. As his heart is overpowered (wounded) by the QUEEN, it is his death to a new interrelation with the QUEEN.

BLOOM: BLOOM'S ERROR IN ANGUISH FOR STEPHEN.

As Stephen runs amuck, Bella calls the police and holds me responsible for the smashing of the chandelier. But I pull the chain and the gas jet lights up, only the shade is crushed. I throw her a shilling to pay Stephen's debt.

Bloom has accepted his responsibility. He knows that Stephen is endangered and has no intention of losing what he has gained (Stephen, as part of himself).

I hurry down the street, draw my caliph's hood over my head in order to appear incognito as Haroun al Raschid.

Bloom, in his fear of losing Stephen, as well as feeling the need of giving him assistance, masquerades as Haroun al Raschid, the KING empowered to protect. Certainly this is not wanting power for power's sake; but it expresses the missing faith of Bloom who does not understand yet that God's ways are not man's. Again he is erring.

A crowd of people pursue me crying, "Stopperrobber". Bloom becomes aware of his mistake, willing to repent. I stop beneath the scaffolding where people are quarreling.

STEPHEN: STEPHEN'S INSULT OF CISSY CAFFREY.

Private Carr asks Cissy Caffrey as he points to me, "Did that man insult you?"

Stephen has given up his rebellion. He yearns to relate himself to the MOTHER-QUEEN transfigured into Cissy Caffrey. Cissy still appears to him as the whore.

Cissy Caffrey accuses me of running up behind her and pleading to come with me. She states, "... but I am faithful to the man who is treating me." There are voices and they assert that Cissy is "faithfultheman".

Stephen has yet to overcome his resentment against the MOTHER-QUEEN who, in his mistaken judgment, was guilty, a whore—exactly as Stephen presented in his ingenious analysis of Shakespeare. Cissy Caffrey's accusation is that Stephen has been unfaithful to her, had insulted her (killed her) and has insulted her just now (approached her as a harlot might be approached). The voices, representing the KING, assert that Cissy Caffrey is faithful to every man who approaches her in faith (i.e. that she is the QUEEN, the FIERNAL MOTHER). Stephen's unfaithfulness is the very sinfulness which still must be conquered, and which brought about his impotence and rebellion. *Private Carr threatens that he'll bash in my jaw. I ask Cissy, "There is trouble here, what precisely is it?"*

Stephen remains disengaged from the conflict, which he is still endeavoring to bring into full awareness. He is not quite capable of understanding Shakespeare's problem as his own basic existential conflict (with Freud the *Oedipus Complex*); he simply does not realize his own unfaithfulness (i.e. sinfulness which caused the QUEEN to appear to him as a whore). *I tap my brow and say that it is there that I must kill the priest and the king.*

Stephen believes correctly that he must eliminate his assumed masquerade of chastity (the priest). He wrongly believes that at the same time it means the elimination of all spiritual yearnings and values in his life (death of the KING). This is

what he knows would be wrong. He is bewildered and confused.

STEPHEN: THE ARRIVAL OF EDWARD VII.

At that very moment Edward VII appears.

Edward VII is the REDEEMER, the Sacred Heart.

He has come to witness the fight between Carr and me. He shakes hands with all those present in expectation of the fight.

The powers of the rulers are absolute. Their enforcement of the *lex eterna* is immutable, so is the power of Edward VII. But these powers appear to man relative to his own attitudes towards the rulers. Man is free—ideally speaking—to make them appear powerful or powerless or dead to him. Man may live in the illusion that there is freedom from the laws, only to fall prey to the consequences of having disobeyed the commands. Thus Edward VII appears to Stephen as interested in, but disengaged from, the fight. He mirrors Stephen's own attitude. Stephen has not decided to accept the fight. He cannot decide because his understanding is still clouded.

I turn to Carr saying that I do not want to die, "long live life".

Stephen wants life, but as he misunderstands it, not as he must learn to understand it: as correct interrelations with the rulers, in acceptance of the *lex eterna*; as a creature aware of being a creature before God.

Edward VII sings, "My methods are new, and are causing surprise, to make the blind see I throw dust in their eyes". I fall back and exclaim, "kings and unicorns".

From the point of view of man, Stephen, the methods of the REDEEMING FIGURE enforce self-awareness and correct understanding (to make the blind see). Man is subjected to suffering so that he may give up trying to understand by reason (Edward VII throws dust in men's eyes) and accept by and submit in faith. If man can do it—in this case Stephen—then he dies through Justice and is reborn in Grace, and so is submitted to the *lex eterna*, and espouses it. Stephen suddenly understands what has so far appeared to him as a cruel joke. He identifies Edward VII correctly as the Christ (unicorn) no longer as a fantastic absurdity.

Bloom tries to explain my behavior to the soldiers. I drank too much absinthe, he insists.

Bloom, belonging to Stephen, representing the REDEEMING FIGURE and the QUEEN now asserts what is really wrong with Stephen, namely his jealousy as one expression of the seven deadly sins (the green-eyed monster, absinthe). This is the resentment directed against the father-KING, as experienced in the infantile situation—leading to the depreciation of the mother-QUEEN as a whore. Thus Stephen becomes aware of his ultimate existential situation as previously mirrored in Shakespeare; his intent to retain this very situation vanishes.

Laughing, I say, "Green rag to a bull".

The tension is released by laughter. Stephen now appreciates why the soldiers (bulls, representing the KING) want to provoke him into a fight and his death; it is because he is identified as 'green' (i.e. as belonging to Ireland in opposition to the United Kingdom, the nation of the KING, and defended by the soldiers as belonging to the KING's army, 'red'). The death has become unavoidable.

STEPHEN AND BLOOM: THE EXECUTION OF THE CROPPY BOY.

The croppy boy under the scaffold, the noose around his neck, grips in his issuing bowels with both hands. He states, "I bear no hate to a living thing, but love my country beyond the king."

Both Stephen and Bloom have become aware of their existential situation as caused by their sins, and of when and how these sins were actualized in them. They have rejected them, so the croppy boy appears externalized. The death sentence of the KING is accepted by both, so the croppy boy, fully understood (the bowels issue), is hanged.

Rumbold, the demon barber, pulls the rope while his assistants pull the croppy boy downward. The croppy boy loses his sperm.

Not only does the croppy boy appear to Stephen and Bloom—he is also made *de facto* powerless (loss of sperm) and destroyed. That means he will not reappear in transfigurations. The demon barber appears demonic only to those who are identified with Ireland and who accuse God of being a hangman god, represented by the barber.

The barber sings, "God save the King". He has earned 10 shillings. Edward VII dances solemnly and sings contentedly, "On coronation day, won't we have a merry time?".

The barber is identified here as the representative of the KING, and is so known by Bloom and Stephen. The victory of the KING is prophesied for the very near future (coronation).

BLOOM: THE PRAISE OF CISSY CAFFREY.

Privates Compton and Carr continue to threaten Stephen. I still hope the fight can be avoided. I appeal to Cissy Caffrey, "Speak you . . . you are the link between the nations and generations, the sacred life-giver". Cissy calls the police.

Bloom now understands Cissy Caffrey, and her functions in man's life, for the first time. He knows that she is the ETERNAL MOTHER unto whom man, the traveller, dies and in whom he is protected to be reborn. So, he can appeal to her who will also protect Stephen, whatever may come to pass. This correct understanding is, of course, made possible with the destruction of the crotchy boy.

STEPHEN: THE PRAISE OF CISSY CAFFREY.

In view of the hanging I ask where I am least likely to meet with these necessary evils. I detest Old Gummy Granny, how can I stand her? Where is the third person in the Blessed Trinity?

Stephen has accepted death as a necessity, but still views it as an evil because he is still unaware of the protection given in love by the ETERNAL MOTHER to all of her children. Only the terrifying aspect of the occurring transfigurations is realized (Old Gummy Granny).

Private Carr becomes more and more threatening. Bloom appeals to Cissy for help. And Cissy pleads with Carr not to fight. I turn to her ecstatically, calling, "White thy fables, red thy gan, and thy quarrons dainty is".

Bloom has understood Cissy as the ETERNAL MOTHER. And as she displays protection, Stephen too realizes that she is the one in whom the children—man—find protection—if only man approaches her in faithfulness. It is Cissy who is the third person of the Blessed Trinity, the One God, experienced by man in his confrontation with the KING, the QUEEN, and the RE-

DEEMING FIGURE. At this point Stephen is able to love, and so the QUEEN (white) and the REDEEMING FIGURE (red) appear to him blended in one. Because Stephen has learned to love, he is loved. For Stephen, death is no longer an evil which is the terror of this world, but an embrace which is the fulfilment of man in the arms of a Goddess.

STEPHEN AND BLOOM: ARMAGEDDON, THE VICTORY OF THE KING.

The Citizen and Major Tweedy salute each other with fierce hostility. The war is on.

It is the war between Ireland, the nation in opposition to the KING, and the United Kingdom—the war between the nations which is to enforce unity under the *lex eterna*. Ireland is represented by the Citizen, the United Kingdom by Major Tweedy, Molly Bloom's father. He is the faithful servant of the KING. The nations—as was said above—represent specific sets of ideas, judgments and evaluations. Man, in identifying himself with one of the nations, has espoused the corresponding sets and he acts accordingly. But Bloom and Stephen are disengaged from the warring armies. The fact that the croppy boy is destroyed, that Cissy Caffrey was hailed by them, insures the victory of the KING's army, now made powerful.

Dublin is burning.

Ireland, represented by its capital, Dublin, is in process of destruction. Neither Bloom nor Stephen will again be capable of espousing what is represented by Ireland. Their relation to this nation is destroyed.

From the centre of the earth rises an altar. Mrs. Mina Purefoy, Goddess of unreason, lies naked on this devil's altar. A black mass is held.

Bloom and Stephen become aware of the demonic aspect of what is represented by Ireland. What is sacrificed is faithfulness and faith (the Goddess of unreason) for the sake of existential rebellion and sin (reason declaring the creation and the occurrence of man dying and being reborn as unreasonable, instead of accepting the miracle).

The voice of Adonai is heard, condemning the blasphemous sinners. And while the blessed praise Him, He answers them. The power of God has become manifest to Stephen and

Bloom, and this was said to be the goal to be reached by man according to Mr. Deasy, the representative of the KING.

Old Gummy Granny hands me (Stephen) a dagger to kill Private Carr and so make Ireland free. I refuse to accept it. Stephen, now fully aware, refuses to fight for Ireland and so rejects it. Ireland is to take its place among the nations, unified as part of the United Kingdom (i.e. transfigured; as Councillor Nannetti had set as the goal).

Lynch leaves me. I point to him and say, "Exit Judas".

Lynch, representing Stephen's acceptance of faithlessness and destructiveness, is eliminated, and he is understood as the traitor.

Private Carr rushes over and strikes me in the face with his fist. I collapse.

Stephen submits to his death without resistance, his death to the United Kingdom. He has gained self-experience and with it, wisdom.

The war is over. Major Tweedy commands, "Carbines in bucket" and salutes.

The army of the KING is victorious and Stephen has become a member of the army.

BLOOM: RELEASE FROM ARREST.

The watches appear. I insist that they arrest the soldiers, instead they ask for Stephen's name. Corny Kelleher appears and dismisses them. He states that Stephen won at the races, on Throwaway, at twenty to one.

Bloom, in his anxiety for Stephen, has yet to understand the Armageddon, and still tries to protect him. Actually, no protection is needed. The transfigurations of Stephen are likened to his winning at the races, betting on what is thrown away (i.e. 'unreason', faith). There is no trial because what happened was in accordance with the law.

Corny Kelleher laughs with me in full understanding of what has happened. He bends down and remarks that Stephen is covered with shavings.

Stephen—the very centre of his self—is transformed (shaven) in accordance with the required goals.

I feel grateful for the reassurances given me by Corny Kelleher.

STEPHEN: REBIRTH IN THE WOMB OF THE QUEEN.

I am in a state of somnambulism, dreaming of Fergus, of shadows in the woods, of white breasts. I double myself together. The process of transfiguration is occurring. Stephen lies protected in the womb of the QUEEN (somnambulism), a child carried by her, to be given back to life by her. In Bloom he has found his father.

BLOOM: RUDY REBORN.

As I am looking at Stephen, the somnambulist, I swear that I will never reveal the art.

Bloom is aware that the secret of transfigurations, of consecutive deaths and rebirths—and how they come about and how they are experienced—cannot be revealed to anyone who has not gained self-experience of God becoming manifest in man. *A figure of an eleven-year-old boy appears. I am wonderstruck. It is my son, Rudy.*

Bloom has regained his heart, and with it the correct interrelation with the rulers as represented by Rudy (his relation to KING and REDEEMING FIGURE) or by Stephen in the state of rebirth. The unbelievable and unreasonable miracle has occurred.

6. THE CONTENDING POWER GROUPS

The preceding interpretation, presented in dogmatic form without support, seems to be a gratuitous one; in many instances it appears to be unconvincing and forced. What did we gain?

The interpretation shows the deliberate construction in the artistic presentation of the story. We now understand the story. We may view apparently chaotic and meaningless sequences in an orderly, significant context. The story itself tells how Leopold Bloom and Stephen Dedalus overcome their illusions by trial and error; how they gain correct understanding of themselves; how they undergo the sequence of deaths and rebirths; how they experience transfigurations occurring in their environment, and finally how they gain those riches of life they have been yearning for.

The story might be written by an artist who, by way of imaginary inventiveness, created a world of his own, and who placed in it his two fictitious characters. Subjected to conflicts which are the existential conflicts of mankind, they try to solve them in an adventurous *Odyssey*. Let us accept our preceding interpretation tentatively, and leave commitments to further investigation.

Let us speak about that other world as the sphere of dreams. While we were interpreting the story we assumed a specific order implied in that sphere; we believe that dream-figures belonging to the sphere of dreams function in specific modes and have meanings. The following table illustrates this order. Its construction is self-explanatory.

TABLE 3: THE CONTENDING POWER GROUPS
EAST

GROUPS OF DREAM-FIGURES		BLOOM'S SPHERE OF DREAMS	STEPHEN'S SPHERE OF DREAMS
RULER:	king	George V Haroun al Raschid	George V
	representative of—	Moses Nelson Falkiner Major Tweedy	Major Tweedy Carr and Compton
	in opposition to—	Citizen	Citizen
NATION:	representing—	United Kingdom	United Kingdom
	opposing—	Ireland (Dublin)	Ireland (Dublin)
COUNTRY:	representing—	Germany (Berlin, Bleibtreustrasse)	Roman Empire Mecklenburg Italy
	opposing—		
CHARACTERS:	representing correct interrelations—	Purefoy Btaufoy MacHugh Boylan	Dolan Connce
	representing incorrect interrelations—	O'Molloy Dollard	Eglinton Mananaan Mac- Lir
	externalizations of dreamer		
	representing ruler—		
	belonging to dreamer		
	representing ruler—		
	belonging to dreamer		
	opposing ruler—		father
	representing correct dream-interrelations—	Rudy Stephen-son	
	representing opposing dream-interrelations—	Shakespeare croppy boy	Shakespeare croppy boy panther
UNITS:	belonging to dreamer	leg	leg ashplant gasjet
DREAMER:	opposing ruler—	Leopold I—Em- peror Messiah Haroun al Raschid	Kinch-knifeblade spoiled priest

TABLE 3: THE CONTENDING POWER GROUPS
(Continued)

WEST		
GROUPS OF DREAM-FIGURES		
	BLOOM'S SPHERE OF DREAMS	STEPHEN'S SPHERE OF DREAMS
RULER:		
queen	Cissy Caffrey Immortal Nymph Nun Bella, Bello, Princess Selene Queen Victoria	Cissy Caffrey Dea Mother tr.† crab Georgina Johnson
representative of—	Molly	Maginni Goodwin
in opposition to—	Napolcon	Old Gummy Granny
NATION:		
representing ruler—	Turkey	Arabia
opposing ruler—	Ireland Russia	Ireland
COUNTRY:		
representing ruler—	Spain, repr. Gi- braltar Palestine, repr. Jaffa	Palestine •
opposing ruler—	Egypt	France repr. Paris
CHARACTERS:		
representing correct interrelations—	Purefoy the bawd Miss Kennedy	
representing incorrect interrelations—	the hag	Monk of the screw
belonging to dreamer	Molly	Mother
representing ruler—	Martha	
belonging to dreamer	Mother	
opposing ruler—		
representing correct dream-interrelations—		Bloom-father
representing opposing dream-interrelations— •	Shakespeare duck pig skunk	Shakespeare duck fox
UNITS:		
belonging to dreamer		
DREAMER:		
opposing ruler—	Ruby Cohen	Conservio

† tr. refers to transfiguration.

TABLE 3: THE CONTENDING POWER GROUPS
(Continued)
SOUTH

	GROUPS OF DREAM-FIGURES	BLOOM'S SPHERE OF DREAMS	STEPHEN'S SPHERE OF DREAMS
RULER:	redeeming figure	Edward VII	Edward VII (uni- corn) Ferguson
	representative of—		Zoe Higgins
	in opposition to—	Elijah	Elijah
NATION:	representing ruler—	England repr. London	England, repr. Yorkshire repr. London
	opposing ruler—		
COUNTRY:	representing ruler—	Germany	Germany
	opposing ruler—		
CHARACTERS:	representing correct interrelations—	Miss Douce	
	representing incorrect interrelations—	Gerty Paddy Dignam	
	belonging to dreamer	Milly	sister
	representing ruler—		
	belonging to dreamer		
	opposing ruler—		
	representing correct dream-interrelations—	Rudy Stephen-son	Bloom-father
	representing incorrect dream-interrelations—	Shakespeare Henry Flower	Shakespeare Hamlet
UNITS:	belonging to dreamer		
DREAMER:	opposing ruler—		

TABLE 3: THE CONTENDING POWER GROUPS

*(Continued)**NORTH*

	GROUPS OF DREAM-FIGURES	BLOOM'S SPHERE OF DREAMS	STEPHEN'S SPHERE OF DREAMS
RULER:	magician	Virago Virag grandfather	Virago Cardinal Dedalus
	representative of—	Rumbold Bello	Rumbold-demon barber
	in opposition to—	bat	octopus whale
NATION:	representing ruler—		Scotland
	opposing ruler—	Ireland repr. Dublin	Ireland repr. Dublin
COUNTRY:	representing ruler—	Hungary	
	opposing ruler—		
CHARACTERS:	representing correct interrelations—		Deasy
	representing incorrect interrelations—		Mulligan
	belonging to dreamer	grandfather	
	representing ruler—		
	belonging to dreamer		Lynch tr. lynx
	opposing ruler—		
	representing correct dream-interrelations—		
	representing incorrect dream-interrelations—	Shakespeare	Shakespeare
UNITS:	belonging to dreamer		ashplant
DREAMER:	opposing ruler—		

TABLE 3: THE CONTENDING POWER GROUPS

*(Continued)***CENTRE**

GROUPS OF DREAM-FIGURES		BLOOM'S SPHERE OF DREAMS	STEPHEN'S SPHERE OF DREAMS
RULER:	nameless one	man in macintosh dark Mercury dark visaged man Voice (accusing) Turko the ter- rible	
	representative of—	Major Tweedy Bella Cohen Mr. Keyes Corny Kelleher Councillor Nan- netti Zoe Higgins the watches	
	in opposition to—	Anti-Christ	dwarfs
NATION:	representing ruler—	Turkey	
	opposing ruler—		
COUNTRY:	representing ruler—		Italy
	opposing ruler—		
CHARACTERS:	representing correct interrelations—		
	representing incorrect interrelations—		
	belonging to dreamer		
	representing ruler—		
	belonging to dreamer		
	opposing ruler—		
	representing correct dream-interrelations—		
	representing incorrect dream-interrelations—	Shakespeare	Shakespeare
UNITS:	belonging to dreamer		
DREAMER:	opposing ruler—	Leopold M'Intosh	

7. *THE LEX ETERNA*

There are two modes of development which happen in the story; either the dreamers Bloom and Stephen change their activities and choices, and change their interrelations, causing changes in dream-units or transfigurations; or as consequences of activities and choices, interrelations between dream-units occur and the dreamers are submitted to transfigurations. One can describe these changes as changing control-relations among dream-figures, or, as changing power-relations.

The dream-figures may belong to different groups (compare our synoptic table No. 3) so the changing control-relations and power-relations are understood as highly intricate and interwoven changes of interrelations between dream-figures belonging to different groups. Either they are, or represent, or belong to, or are in opposition to the rulers; and they exemplify acceptance or rejection of the rulers. Or, they belong to the dreamer, either representing or opposing the rulers. It becomes clear that a change in control-relations or power-relations between two dream-figures also affects all control-relations or power-relations among other dream-figures to a more or less significant degree.

Let us survey those occurring changes which constitute the dream-development. In order to simplify matters, let us consider only those changing interrelations between the dreamers and the rulers, in Episode 15 (compare Table 2).

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS

	2. STEPHEN	3. BLOOM	5. BLOOM	7. BLOOM
DREAMER		intends to find		croppy boy
.				
.				
DREAMER				
DREAMER				asserted to be a liar by
.				
.				
NAMELESS ONE				dark Mercury and repr. watches
DREAMER		Stephen-Rudy		is arrested, tried, sen- tenced by
.				
.				
KING				repr. of KING, Falkiner
DREAMER	intends to go		ducks before	
.				
.				
QUEEN	to Georgina Johnson		Molly	
DREAMER		Stephen-Rudy		
.				
.				
REDEEMING FIGURE				
DREAMER				
.				
.				
MAGICIAN				

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS
(Continued)

	8. BLOOM	9. BLOOM	9. STEPHEN
DREAMER		changed to Hamlet, as Hamlet	
.		considers	
.			
DREAMER		suicide as his final	
.		destruction	
DREAMER	shoots	confronted with	
.			
.			
NAMELESS ONE	man in macintosh and man dies	opposition of nameless one, Anti-Christ	
DREAMER	rejects Molly, marries Selene		
.			
.			
QUEEN	and Molly is dead		
DREAMER	usurps powers of REDEEMER, dies		
.			
.			
REDEEMING FIGURE	and REDEEMER is dead		
DREAMER	glorifies the kidney		confronted with
.			
.			
MAGICIAN			octopus

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS
(Continued)

	10. BLOOM	11. STEPHEN	12. BLOOM	13. BLOOM
DREAMER	searching	Philip sober argues with		reborn
.				
.				
DREAMER		Philip drunk <i>re cette fichue position</i>		
.				
DREAMER		as Conservio revealed by		
.				
.				
NAMINGLESS ONE		Cardinal De- dalus		
.				
DREAMER				has regained his leg
.				
.				
KING				
DREAMER		learns he has murdered, as a duck	as Napoleon conjures, is enslaved by, dies by	deals wrongly with
.				
.				
QUEEN		the diake, repr. of QUEEN	Bella, tr. Bello who un- dergoes trans- figuration	tr. nymph, tr. nun, tr. Bella
.				
DREAMER				
.				
.				
REDEFINING FIGURE				
DREAMER	learns about his life history			
.				
.				
MAGICIAN	from Virag			

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS*(Continued)*

	15. BLOOM- STEPHEN	17. STEPHEN	18. STEPHEN	19. STEPHEN
DREAMER	secs himself			engages him- self by deci- sion
.				
.				
.				
DREAMER	as Shakespeare			
DREAMER				
.				
.				
.				
NAMELESS ONE				
.				
DREAMER		proclaims his freedom	hunted by	
.				
.				
KING		from the KING	repr. KING	
DREAMER	realizes that he regards	but yearns for	as fox, but es- capes	evokes, dies, (runs amuck) confronted with
.				
.				
.				
QUEEN	the QUEEN as a whore. Geor- gina is dead	the melon, repr. QUEEN		his mother (ghost) tr. crab, who undergoes transfigura- tions
DREAMER	has no rela- tion to			after dancing with
.				
.				
.				
REDEFINING FIGURE	Lambe of Lon- don married to Georgina			repr. REDDEFINING FIGURE (Zoe)
DREAMER				
.				
.				
.				
MAGICIAN				

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS
(Continued)

DREAMER	20. BLOOM	21. STEPHEN joined by	22. STEPHEN	23. BLOOM- STEPHEN
DREAMER		Bloom-father		
DREAMER				
NAMELESS ONE				
DREAMER .	to gain Rudy attempts to function as	is threatened by	believing he has to kill	watches the croppy boy
KING	Haroun al Raschid	Private Carr repr. KING	the KING	according to KING's sentence
DREAMER		for insulting		
QUEEN		Cissy Caffrey as a whore		
REDEEMING FIGURE			understands however the powers of Ed- ward VII as the unicorn, as belonging to the KING	executed
MAGICIAN				by Rumbold, the demon barber

TABLE 4: THE DYNAMICS OF
DREAM-INTERRELATIONS
(Continued)

	24. STEPHEN	25. BLOOM-STEPHEN	27. STEPHEN	28. BLOOM
DREAMER		changed	dying, and in process of re-birth	
DREAMER			has found Bloom-father	has found Rudy
DREAMER				
NAMELESS ONE				
DREAMER		refuses to fight against	struck by	Rudy, in process of being re-born •
KING		KING's army and Adonai's judgment	Private Carr repr. KING	
DREAMER	learns to understand and hails	hears	(Bloom-father)	
QUEEN	Cissy as the ETERNAL MOTHER	Adonai's judgment	in womb of QUEEN	
		hears	(Bloom-father)	Rudy, in process of being born
REDEEMING FIGURE		Adonai's voice of grace		
DREAMER				
MAGICIAN				

Let us investigate how the changes in dream-developments come about. They are initiated by:

choices of Stephen and Bloom, and these are dependent on the sets of evaluations and judgments believed to be correct in their motivations;

changes of judgments and evaluations dependent on self-experience suffered in confrontation with existence and interpreted as leading to the rejection of those certain sets of former judgments and evaluations, and to new choices;

the availability of energies needed for acting according to the choices, as motives of the activities.

These statements are to be interpreted in the widest sense. Any activity of man may be viewed and interpreted as his conscious choice dependent upon certain sets of judgments, evaluations and motives of which he is fully aware; even if it is established that the activity has occurred without choice, without awareness of motivations and judgments and evaluations (see *Oneirics and Psychosomatics*).

Now, reading Joyce's story again, we find that each dream-phase is initiated or characterized by the dreamer eating, or preparing to eat, or rejecting food or a similar activity; or that something specific is mentioned as to the state of dream-units of the body of the dreamer, or of the body of a dream-person with whom the dreamer is engaged. Let us tentatively interpret these activities as follows:

'to eat' shall mean, (a) 'to learn'—that is, to gain experiences and to change judgments and evaluations as results of them, (b) 'to make powers available', as belonging to specific dream-units of the body of the dreamer, that is, to make possible specific dream-activities as fulfilling choices for gaining self-experience. So we gain new titles for each of the dream-phases interpreted above.

TABLE 5: THE PHASES OF EPISODE 15

(expressed in terms of food)

BLOOM	BLOOM-STEPHEN	STEPHEN
		2. rejects bread and wine
3. buys pork and lamb legs		
4. takes the shrivelled potato		
5. sees the mango fruit plucked and becomes aware of the lemon		
6. is referred to the lemon		
7. feeds the pork and lamb legs to the dog		
8. refuses to smoke		
10. sucks the lemon, is referred to truffles		
12. eats French lozenges and truffles		11. sucks the lemon
13. recalls having eaten grass and rejects the onion		
	but St. smokes watch the eating of strawberries with cream, of lobster with mayonnaise	
		16. yearns for the melon
		18. sees mutton broth thrown away
		19. collects honey after he is offered Yorkshire relish
		21. is drunk with absinthe
	22. see Edward VII sucking the jujube	
	25. see bread defiled	

TABLE 5: THE PHASES OF EPISODE 15

(Continued)

(expressed in terms of relations to the body)

BLOOM	BLOOM-STEPHEN	STEPHEN
	1. loss of leg is stated	
3. feels his hurting rib		
7. sees symptoms of impaired lungs		
8. concretizes the kidney, glorifies it		
	9. see three legs of man lost to octopus	
12. is castrated, kidney burnt and eliminated		
13. regains penis and phallic powers		
		16. speaks about pollution of liver
		19. is in process of regaining leg
	22. see heart displayed	
	23. watch disembowelment	
	24. gain heart	
		27. finds himself in the womb, is regaining phallic powers

TABLE 5: THE PHASES OF EPISODE 15

(Continued)

(expressed in terms of growing self-awareness)

BLOOM	BLOOM-STEPHEN	STEPHEN
		2. has no faith in transforming powers
3. prepares acceptance of conditions of transformations		
4. protects sentimentalized childhood memories (repressed)		
5. feels seduced to accept quest for transformations		
6. rejects analytical self-awareness, sentimentalizes adolescence		
7. refuses to accept conditions of transfigurations (death)		
8. rejects engagement for self-awareness, expresses power fantasies		
	9. become aware of results of their failures, infantilities, impotence	
10. searches for development of his perversion		
		11. becomes aware of his perversity as result of protective devices
12. cedes to and acts out his perverse fantasies, gains self-experience [•]		
13. regains potency, misunderstands sexual-erotic powers		
	14. B. wants St. to learn but St. insists on intellectualized analysis	

TABLE 5: THE PHASES OF EPISODE 15

(Continued)

(expressed in terms of growing self-awareness) (Con't.)

BLOOM	BLOOM-STEPHEN	STEPHEN
	15. witness fulfilment of creative potency, realize the causes and motives of impotence, rationalize it	
		16. misunderstands sexual powers as beastliness and negation of values, yearns for love
		18. loses possibility of release of process of individuation, resists
		19. accepts first engagement in emotional release, 'unreason'
		21. is victimized by jealousy
	22. understand transforming powers	
	23. accept and submit to the decisive transfiguration, wrong sets of ideas rejected	
	24. gain correct understanding of powers, also of their functioning in man's life	
	25. accept and espouse the correct sets of ideas, the wrong sets are rejected	
		26. the decisive transformation is released and in progress (death)
		27. (rebirth)
28. gains experience and awareness of the 'miracle' of transformation		

8. THE OTHER DIMENSION

The episode in Mabbot Street describes, no doubt, the main development of Bloom and Stephen. The preceding sequence of episodes describes the developments leading up to the climax. Again we are confronted with the two interwoven occurrences in the outside life and in the dream life of the two heroes of the story, occurrences of which are obviously of at least equal importance for Joyce:

wake-states and dream-states of the heroes fuse and the modes of fusion change;

occurrences in their environment outside are either concretized dreams, or they are blended with dream-occurrences, or they release dream-occurrences differentiated from outside occurrences;

or they release dream-occurrences which break into the wake awareness without blending in the environment.

The activities of the heroes become dream-activities and, in this sense, meaningful not only for the outside life but also for the dream-life. And the ideas presented by the characters, the arguments and discussions among the characters—seemingly so disconnected from the story—are not chance detail but significant commentaries and sometimes they are explanations of the dream-development presented.

The two spheres always remain differentiated for Joyce. They are never presented as one, even if his characters may sometimes experience them as such. So, the attentive reader gains a view of the world in which a new dimension is opened to him.

The characters, Bloom and Stephen, are confronted with existents which are not under their control. The characters have to learn how to establish specific interrelations with them if they wish to be submitted to changes. Transfigurations evidently occur in accordance with specific laws (*lex eterna*) and those transfigurations are the fulfilment of their yearnings.

Let us assume again that there is no doubt as to the interpretation as a disclosure of what Joyce intended to present;

we can then derive from it a set of assertions—presumably Joyce's assertions—regarding the sphere to which the existents in question belong, and regarding the interrelations of the characters, Bloom and Stephen, with this sphere.

Here are the assertions:

Dream-figures appearing in the dream-outside sphere belong either to the dreamer, or they belong to the sphere of dreams.

The croppy boy belongs to the dreamer Bloom, the fox to Stephen. The Citizen, representing Ireland, does not belong either to Bloom or Stephen. There were phases in which the dreamer had espoused what is represented by Ireland, e.g. Stephen was applauded by his father for keeping his country's flag flying, thus he is identified with Ireland, or belongs to Ireland, by choice or inclination.

If dream-figures belong to the dreamer they express certain aspects of the dreamer himself, or certain aspects of his dream-body. The dreamer has differentiated himself from them either for the sake of enquiry as to their characteristics, or for the sake of observing their activities, or for the sake of severing his relations with them.

Bloom, fully living what is represented by the croppy boy, is identical with him up to and during the first trial, and throughout his usurpation of the powers of the king. Later, he differentiates himself from what is represented by the croppy boy who now appears in his sphere of dreams external to him. When the croppy boy is hanged and destroyed, Bloom is freed from the task of either differentiating himself from the croppy boy or of even establishing a control-relation after the differentiation.

Once the dreamer has given up or lost control with regard to those dream-figures, he may not be able to re-establish or enforce control-relations, and the dream-figures may begin to act independently of the intentions and desires of the dreamer, in interrelations with dream-figures belonging either to the dreamer or belonging to the dream-outside-sphere.

Bloom has lost his leg, as has Stephen. At the beginning of their dream-activities in Mabbot Street, they cannot re-establish a control-relation such that they can gain it back from Molly and Nelly. Bloom finds his leg blended with Molly, hence his fascination and slavery. Stephen does not find it anywhere, hence his brooding and feeling of guilt.

Dream-figures belonging either to the dream-outside-sphere or to the dreamer may be ordered roughly into two groups

according to their functional relations and effectiveness upon the dreamers:

Group I consists of dream-figures with which the dreamer has established correct dream-interrelations (free of conflicts) such that his dream-development progresses. It leads towards what the dreamer is yearning for but does not know how to enforce by will;

Group II consists of dream-figures with which the dreamer has established incorrect dream-interrelations (free of conflicts) such that his dream-development regresses or remains arrested. It does not lead towards what the dreamer is yearning for but brings new frustration and suffering;

let us call Group I 'positive' dream-figures, and Group II 'negative' dream-figures. And let 'negative action' mean 'to reject a relation', and 'positive action' mean 'to accept a relation'.

Now the rules may be stated in a most generalized way:
 negative action of the dreamer towards positive dream-figures results in regressive occurrences,
 negative action of the dreamer to negative dream-figures results in progressive occurrences,
 positive action of the dreamer to negative dream-figures results in regressive occurrences,
 positive action towards a positive dream-figure results in progressive occurrences.

Bloom rejects the croppy boy (negative action to negative dream-figure). Rumbold hangs and disembowels the croppy boy (progressive occurrence). Stephen hails Cissy Caffrey as the ETERNAL LIFE-GIVER (positive action to positive figure). The KING's army is victorious and he dies under the blow of Private Carr (that is to the KING's nation) and is reborn in Cissy Caffrey (progressive occurrence).

Bloom while having usurped the power of the KING, commands that the MAN IN THE MACINTOSH, the representative of the KING, be shot and his command is fulfilled (negative action to positive dream-figure); all his enemies die and he is proclaimed shortly afterward as the Messiah (regressive occurrence).

The dreamer, or any dream-figure belonging to the dreamer, often appears clothed and acting in interrelation with specific dream-figures such that they express the dreamer's attitudes with regard to those specific dream-figures (and to those only).

When Bloom defends himself with his many bogus-statements during the trial in the court of the KING, he himself does not appear changed. But

when O'Molloy takes over Bloom's defence, Bloom's appearance changes and his actions are to display that O'Molloy's defence is correct. For example, O'Molloy pleads for him on the grounds that his irresponsibility is due to hereditary influences, and tries to convince the court that Bloom is an infant. So, Bloom acts accordingly and appears dressed accordingly.

Any radical change of the dreamer's attitudes, judgments, evaluations or activities—as a result of self-experiences gained and correctly or incorrectly understood—is experienced by the dreamer as death and rebirth.¹ If the radical change of the dreamer's attitudes is only with reference to one specific group of dream-figures, then his death refers to that change only.

Bloom, 'under the whip of Bello, subjected to castration and transfigured into Miss Ruby Cohen, driven to despair, understands and confesses his sins. With this '*peccavi*,' a radical change occurs. He submits to being sacrificed and is reborn. This death brings about a transfiguration of Bello into the nymph. Bloom's relation to the queen is changed, and it has many effects, for instance, the nearness to the waterfall (powers available for his ego-centred, will power, etc.). His relation to the king is changed too, but the king is not yet reactivated as one who reappears. The Jews are correlated to the king, but are not dream functioning.

Dream-figures may appear to the dreamer with those transfigurations which have appeared to the dream-body of the dreamer in past dream-occurrences, or:

they may appear to the dreamer in process of transfiguration which represents degrees of changes in the attitudes of the dreamer.

At the beginning of Stephen's death dance, Professor Goodwin appears. He has no hands. Stephen is incapable of giving or receiving love, there was a dream-occurrence in the past in which he lost his hands or appeared as without having hands (or a dream-occurrence which corresponds to this occurrence).

Virag, having led Bloom to an understanding of his life-history, unscrews his head—the head represents reasoning, the engagement in intellectual performances for discovering the sequences of causes and effects which preceded the present status, those activities in which Virag engaged Bloom. What Bloom rejects after his initiation (further psychoanalytic endeavors) is presented in Virag. ²

Dream-figures appear to the dreamer according to the control and power-relations the dreamer believes to have established. But the control-relations remain de facto with the dream-figures, affecting further dream-developments (and the psychosomatic status) of the dreamer. If control-relations change, transfigurations of dream-figures occur.

Bloom refused to submit to the death sentence pronounced against him by the representative of the KING, Falkiner. He had power enough to escape. Hence, the KING, for him, is made powerless. Zoe discloses later on that the KING is dead. The more exact statement is that it is with regard to Bloom that the KING is dead. But the powers of the KING—as invested by the *lex eterna*—are fully effective even if no longer apparent to Bloom. As a consequence of Bloom's rejection of the death sentence, and the apparent lack of power of the KING, Bloom himself usurps the powers of the KING. It leads to his death at the stake, leaving him in the despair of Hamlet considering suicide. The power of the *lex eterna* is demonstrated in the very suffering to which Bloom is subjected, even if he cannot recognize the fact.

Later on, after many transfigurations and changes, the KING reappears from the dead, and Bloom understands the absoluteness of his powers. At this point, Bloom—no longer identified with the croppy boy, but disengaged from him—rejects the croppy boy, and submits to the death sentence of the KING, accepting the fact that he is the croppy boy and must be hanged and destroyed.

Dream-figures appear to the dreamer in ways which express his judgments and evaluations regarding them, if he is unaware of those judgments and evaluations. So, a change of judgments and evaluations regarding them—as well as new actions undertaken by the dreamer as result of those changes—makes them appear in process of transfiguration, or transfigured.

After the nymph is transfigured into a nun, Bloom cannot control his sensuality (his trouser button snaps). The nun tries to establish a new control relation by killing Bloom with a dagger, but to no avail for Bloom is capable of controlling her. In fact, as he overpowers the nun, and unveils her, she is transfigured into Bella. Bloom recalls his past sins, and comes to the following judgments and evaluations regarding the QUEEN:

to give way to sensual pleasure for the sake of that pleasure, i.e. without creative expression, defies the nymph-goddess, for she requires chastity (nun); but now, my sensual desires find their object in the nun (the nun attacks Bloom) and I have to repress. I do so successfully because I am no longer victimized by fascinations which forced me into slave labor (the QUEEN no longer carries the third leg). I do repress (the nun is overpowered) but with this repression my former judgments and evaluations regarding the QUEEN-mother are reactivated etc., the QUEEN is nothing but a whoremistress (nun transfigured into Bella) and not a nymph, a Goddess.

The rulers and their representatives, and certain other groups of dream-figures, have a specific functional relation to the dreamer, independent of what the dreamer may think about them, and independent of the dreamer's evaluations or even recognition. This means that their *existence* is independent of the dreamer and his interrelations with them.

KING and QUFEN are not inventions of the dreamer, but existents which are effective and whose effectiveness can be traced. The dreamer finds them. Nor are they inventions by the man-dreamer. Man finds them. It is irrelevant for their existence as to what mode of interrelations the dreamer establishes between himself and these existents.

Dream-figures, the rulers or their representatives, function with regard to the dreamer in engaging in specific dream-activities leading the dreamer to specific goals which are means for reaching the end-aims the dreamer is yearning to see fulfilled. Their dream-functions are not subject to changes.

Zoe, representing the NAMELESS ONE, guides Bloom by way of persuasion or provocation to espouse dream-activities in specific dream-settings. She persuades Bloom to enter the house of Bella Cohen. She has a leading dream-function (secret monitor). Virag engages Bloom in the search for his life-history. He has the function of initiating. The KING represents the *lex eterna* by way of enforcement of justice—also referred to by Joyce as the payments of debts to life.

Under specific circumstances, dream-figures engage in dream-activities which are such that the dreamer must engage in them if progressive transfigurations are to occur. Very often, these dream-activities seem to be effective as changes in the dreamer.

The moment that Stephen has accepted the engagement with Zoe in his death dance, Maginini appears, inserting a leg. Stephen, we know, has lost his leg, given by Cissy Caffrey to Nelly. Here the leg, equalized to Stephen's lost leg, is displayed and inserted. Stephen, who had so far displayed only inactivity, is fully engaged in his death dance which becomes a ritual dance and then a frantic dance. He uses his legs including the third leg (phallus), the powers of which have become available to him. We may view the insertion of the leg as affecting him, as making powers available for the dance.

Most of the dream-figures are identified by the dreamers, Stephen and Bloom, as persons whom they met during their everyday activities in the past, or whom they know about by hearsay, history, fable, myth, etc. They connect certain sets of ideas with these people. Consequently, we have to say that the dream-figures appear to them as those people because the ideas which Stephen and Bloom connect with them in their wake lives are exactly those ideas (judgments, evaluations, felt or formulated) which they have with regard to the dream-figures in question and with regard to what they represent.

Bloom observed Cissy Caffrey on the beach. Cissy took care of the baby and played with the children. She acted as the model mother, loving and

protecting her children, loved by her children. Whether true or not, Bloom felt it that way. Cissy became the personification of motherhood for him. So, when the dreamer, Bloom, has understood the dream-figure which formerly appeared to him as Bella, the nymph, the *nua*, as functioning for him as the ETERNAL MOTHER, if only he is faithful to her (i.e. if only he approaches her correctly without jealousy or hate), the dream-figure appears to him as Cissy Caffrey.

This may also be expressed as follows: When Bloom sees Cissy Caffrey acting as the model mother—and believes her to be the model mother—a dream-figure (viz. the QUEEN), belonging to the sphere of dreams of Bloom, blends with Cissy Caffrey; and/or Bloom's ideas regarding ideal motherhood (of which he is aware or not) are projected upon Cissy. Consequently, the moment that the dreamer Bloom understands that the dream-figure QUEEN dream-functions as the transforming and protecting power after a dream-death and during a rebirth, that dream-figure appears to him as Cissy Caffrey.

In general conclusions about certain groups of dream-figures (especially the rulers and their representatives) Joyce presumably asserts that:

they are existents independent of the dreamer or person, effective in the life of man whether dreaming or waking, whether known to him as effective or not;

they are endowed with specific functions, sometimes experienced by the dreamer, which are effective whether accepted by the dreamer or not;

most of the time, these existents appear to the dreamer as persons known to him, and such that the ideas of man with regard to these persons are more or less those ideas which the dreamer has with regard to the existents; the ideas may be correct or incorrect (but that is relatively irrelevant except when man intends to act efficiently with these persons in the outside sphere); the ideas as referring to existents may be correct or incorrect, and, if the latter is the case, and if man espoused those ideas, it affects man fatally in the health of his body, mind, spirit and soul.

Joyce presumably asserts that, although it is of utmost importance for man to gain the correct sets of ideas, he has to gain them by self-experience of sequences of dream-deaths and rebirths as Bloom and Stephen did; that learning them and knowing about them does not allow man to espouse them and to make them effective in his life; that to espouse them by sheer effort of will does not make them effective either.

He also presumably asserts that if these sets of ideas are not learned by man, and not known by man, and if only he acts and feels according to these sets of ideas, that then they have become fully effective in his life, safeguarding his health in mind, body, spirit and soul.

Joyce asserts that these existents were called the 'gods'—the powers and expressions of God—experienced by dreamers in relation to dream-persons or powers, and experienced as effective in their dream-functional relations to the dreamer; that these may be discovered as representing certain sets of ideas; that man's task in life is to learn to act in accordance with these sets of ideas such that he may gain salvation, and still better, to know about them such that he may gain worldly wisdom; that man can learn to experience them if he has the courage to face a direct confrontation by deliberately setting out to do so, as in self-experiences, released by contemplating and reactivating as it occurs in psychoanalytic work, such that man may gain vital knowledge and with it, health in mind, body, spirit and soul. Whether man knows this task as such or not—the meaning of life—is irrelevant, because he deals with it one way or the other. It is always by virtue of frustration and suffering that man is forced to accept the task, although, of course, he may succumb to it.

Joyce refers to his story as "*truth stranger than fiction*"! The 'truth' concerns the interrelations between the dream-sphere and the outside sphere. Joyce not only believes, he is certain it is a causal relation. Man—dreaming—relates himself to the sphere of dreams. This sphere appears related causally to his attitudes and dream-attitudes which are, of course, expressions of or identical to the ideas he has espoused, whether he is aware of them or not. In turn, the dream-sphere as it *appears* to the dreamer causally effects the outside environment of man. Not that it changes the objects or persons—such a belief would be foolish—but brings about a constellation of occurrences which is the unique concretization of dream-occurrences or dream-situations in the ever unique environment at one specific time, for the one man in question. Not only is man confronted with persons and occurrences which

attract certain of his dream-figures and dream-occurrences, not only do these people function as dream-persons, they are *concretizations* of them. And in this sense, man only meets outside what he is himself.

"He found in the world without as actual what was in his world within as possible. Maeterlinck says: If Socrates leave his house today he will find the sage seated on his doorsteps. If Judas go forth tonight it is to Judas his steps will tend. Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves." 210

It is understood that what man meets retains its own reality for Joyce—the outside world is not simply thought as a concretization of man's dreams. The 'secret' remains hidden to most men because they are not aware of what they are, they are normally aware only of what they believe themselves to be and of what they should be. But once the secret is understood, men have it in their power to evoke new constellations in their environment by changing the sets of ideas espoused, and therefore with the appearances of the dream-sphere to themselves as dreamers. If Joyce should be correct, and if the reader understands the secret, then not only does he become aware of a new dimension in life, but he also is capable of effecting significant changes in his outside environmental constellations with which he finds himself confronted.

'Coincidences' in life—occurrences which man calls chance happenings because of his lack of understanding—are now understood as self-induced by man. If these coincidences are of particular impact for man, he prefers to call them 'fate'.

When Bloom met Marion, it was 'fate.' 271 When he listens to the song in the Ormond Hotel, the name Martha appears in the song, "*Martha it is. Coincidence. Just going to write . . . , still the name Martha. How strange. Today.*" 270

When Mrs. Talboys threatens him with a whipping, he exclaims "*his-met,*" 460 and when he is confronted with the fan of Bella, the Fan says, "*We have met. You are mine. It is fate.*" 516

Stephen too has this feeling of fateful occurrences shortly after Bloom has entered Bella's house. "*See? moves to one great goal (viz. the manifestation of God).³⁵ I am twenty-two. Sixteen years ago I twenty-two tumbled, twenty-two years ago he sixteen fell off his hobbyhorse.*" 549

Bloom asks himself whether what happened was a series of coincidences only.⁶⁵⁹ Were there other influences at work, say astrological? 686 Of course he has no answer, the difficulties of interpretations are insurmountable,⁶⁶⁰ "*there being no known method from the known to the unknown.*" 680

These coincidences represent what man cannot plan or foresee happening, or avoid happening; they may represent what man fears might happen or what he desires to happen without knowing how to enforce it. To be sure, most significant occurrences in human life are exactly of this nature. But man has given up trying to solve the riddle of what he may call the 'blind destiny' governing his life.

It is Joyce's contention that the riches of life are open to every man who dares to question himself, who dares to find out what he really is, who begins to establish correct dream-interrelations, which is the same as submitting to the *lex eterna*. And these riches are understood as health, peace of mind, potency in all spheres, including the riches of the earth.

II.

THE CODE WITH JOYCE

Thus far, the interpretation has been a dogmatic one. The reason for such a procedure was forced upon me when I realized the extraordinary difficulties a reader must conquer when confronted with either James Joyce's own works, or the interpretation of his works. My survey attempted to safeguard the reader from losing himself in details.

The question arises as to how justifiable the interpretation is. Does the decodification do justice to Joyce's intent? We answer the question by discovering the meaning of the code in *Ulysses* without reference to materials outside *Ulysses*. Again, we are faced with the problem of finding a mode of presentation which reveals the key positions without loss of the context. This time I shall proceed from the conflict situations of the characters. As these conflicts are the existential conflicts of man, the reader is not only confronted with Joyce's thoughts, but also with his own life as mirrored in Joyce's thoughts. *Ulysses*, the academic problem, becomes therewith the problem of the reader, and, we hope, meaningful in his own life.

9. THE RIDDLES

It is incapacity, frustration, guilt, suffering and sickness which provokes in man the question of what life is about and why his personal unique destiny is what it is. That is the riddle of the Sphinx.^{546, 547}

Stephen is victimized by guilt concerning his mother and sister—"agenbute of inwit". As he lives by intellect and intuition, the riddle is, for him, a puzzle of which he is fully aware. Bloom is victimized by fascinations, the danger of the whip in the hands of a woman. As he lives sensuality, the riddle is, for him, the secret of the fetish-situation—a magnetic force drawing him without leading to awareness of the puzzle.

There are three riddles. All of them are formulated in verse. They are: the riddle of the fox who buried his grandmother, told by Stephen; the riddle of the rose, told by Lenehan; and lastly, the riddle of the duck, sung by Cissy Caffrey.

THE RIDDLE OF THE FOX. Stephen, teaching in Mr. Deasy's school, asks his pupils if they wish to hear a riddle. They do. Here is the riddle:

*"The cock crew
The sky was blue:
The bells of heaven
Were striking eleven.
'Tis time for this poor soul
To go to heaven."*²⁷

The riddle is formulated again by Stephen in the brothel (Payments in the brothel) with slight changes:

*"'Tis time for her poor soul
To get out of heaven."*⁵⁴⁴

When asked by the pupils to give the answer to the riddle, Stephen says,

*"The fox burying his grandmother under a hollybush."*²⁸

Who is the grandmother? Buck Mulligan states, "*Kinch* (Stephen) *killed her* (May Goulding, Stephen's mother) *dogsbody bitchbody*".⁵⁶⁵ Mulligan identifies her as "*our great sweet mother*",⁵⁶⁵ i.e. equal to Cissy Caffrey. Cissy was identified by Bloom as the "*Sacred life-giver and link between the nations*",⁵⁸² i.e. as equal to QUEEN. It is she to whom Stephen refers as the "*grandmother*"—similar to Bloom who refers to the MAGICIAN as his "*grandfather*". She is also Georgina Johnson, who, as Stephen knows, is dead and married,⁵¹⁶ identified by him as "*deam qui lactificat juventatum meam*",⁴²⁶ again as the QUEEN.

Who is the fox? We read, ". . . he (the dog) *pissed against it. . . . His hindpaws scattered sand; then his forepaws dabbled and delved. Something he buried there, his grandmother . . . scraped up the sand again . . . a panther . . . vulturing the dead.*"⁴⁶ It is what Stephen dreams while projecting on the beach. The dog looking for something lost in his past life was also a fox, and again a panther, and again a vulture. When Stephen proclaims his freedom from the law—after he has reformulated his riddle⁵⁴⁴—he is a vulture.⁵⁵⁷ Right afterwards, the fox who buried his grandmother is hunted,⁵⁵⁷ the death dance begins, after which Stephen's mother is evoked as a ghost—i.e. "*the poor soul getting out of heaven*"—functioning as the second Eve, Mother of God⁵⁶⁷ in her petition for her son, but appearing as the crab to Stephen with its claws thrust in Stephen's heart.⁵⁶⁷ The dog on the beach is the fox, vulture and panther, combined—and this is part of Stephen, we understand. Stephen in his relation to the QUEEN acted like a fox, "*that bloody foxy Geraghty, the daylight robber*".²⁸⁸ It is Stephen who killed and buried the QUEEN. The '*cock crew*' announcing Stephen's unfaithfulness as one announcing Peter's denial of companionship with Christ. Eleven o'clock, Stephen was at the beach watching the dog, and Bloom was at the cemetery attending the funeral of Paddy Dignam, which reminded him of his son, Rudy, who died when he was eleven. Eleven o'clock is one hour before noon or one hour before midnight (time of transfigurations)—transfigurations for worse (burying the grandmother) or for better (evoking her and dying to her). This is the time of Stephen's quest in Mabbot Street.

Stephen's riddle is: Who is the QUEEN, how does she function in my life, why did I become a fox, and kill her? Why do I call her a hyena, a ghoul, why does she appear to me as a crab? Or, expressed in Stephen's feelings of guilt which are conscious to him as "*agenbite of inwit*"¹⁷: Why did I reject the last wish of my dying mother to pray for her?—or, expressed in terms of Buck Mulligan quoting his aunt: Why did I kill my mother?

*

THE RIDDLE OF THE ROSE is the one told by Lenihan in the newspaper office. "*But my riddle! he said. What opera is like a railway line? . . . Lenihan announced gladly: The Rose of Castille. See the wheeze? Rows of cast steel. Gee!*"¹³³

To what does the Rose of Castille refer? (Compare Rose of Sharon in the Bible) Joyce formulates it through the mouth of Stephen, "*Desire's wind blasts the thorn-tree but after it becomes from a bramblebush to be a rose upon the rood of time . . . in woman's womb word is made flesh*".³⁸⁵

To what do the rows of cast steel refer? They are railway tracks upon which trains travel, "*Go and see life. See the wide world*",⁴³³ Molly advises Bloom. Zoe advises Stephen to do likewise. What Bloom and Stephen experience in Mabbot Street is the labyrinth through which they travel with Sinbad the Sailor and with Ulysses, as stated explicitly by Bloom. 'To travel' then, is to gain self-experience and to learn in confrontation with the sphere of dreams.

The rose refers to the word (of God) made flesh (God incarnate) i.e. the REDEEMER and his charity to man. Castille is part of Spain, the early home of Molly, representative of the QUEEN. The Rose of Castille, therefore, refers to both the QUEEN and the REDEEMER.

Lenihan asks his riddle the very moment Stephen recalls what Mulligan said about him, "*it's only Dedalus whose mother is beastly dead*".^{10, 132} Here Stephen receives the oracular answer of what to do; 'travel on rows of cast steel to find the Rose of Castille so you will solve the riddles of your life.' This Stephen does in Mabbot Street, he falls dead, victim of the KING and CHRIST, Edward VII (rose) and is reborn in the womb of the ETERNAL MOTHER (Rose of Castille).

The newspaper office is the place of the guiding oracles. So,

for instance, Professor MacHugh repeats the great speech about Moses leading his people from the land of bondage to the Promised Land. This is exactly what Bloom knows he himself and Stephen did in Mabbot Street, as stated in his review of the day.⁶⁸² What is announced in the newspaper later on, the coming of the Anti-Christ, is again the prophetic statement of the QUEEN, referring to the sphere of dreams of Stephen and Bloom.

THE RIDDLE OF THE DUCK is sung by Cissy Caffrey, referring to Bloom:

*"I gave it to Molly
Because she was jolly,
The leg of the duck
The leg of the duck."*⁴²³

To what does the duck refer? 'To make ducks' means to squander wealth, so we read, "*a truly amazing piece of hard times . . . on a fellow most respectably connected and familiarized with decent home comforts all his life who came in for a cool £100 a year at one time which of course the double-barrelled ass proceeded to make ducks and drakes of.*"⁶²³ We may therefore say that one who is a duck is one who squanders wealth (available energies).

Who is the duck? or who acts like a duck? Bloom confronted with Molly, wards off her blow,⁴³² and Bello calls him "*ducky dear*".⁵²⁰ The Citizen (Ireland) calls himself "*a duck*".³⁰⁷ We understand that Bloom acted like a duck—or is a duck—before the QUEEN or her representatives.

What is the leg? We read, "*Ancient free and accepted order. Light, life and love, by God. They gave him (Bloom) a leg up*".¹⁷⁵ This implies that 'to give a leg' is equal to 'to help financially, or otherwise, so that the person has money available' (available energies). The whores ask Bloom, "*How's your middle leg? . . . Eh, come here till I stiffen it for you*".⁴⁴³ Implied is that the word 'leg' refers here to the penis of Bloom, although, one may add, also differentiated from the penis. If one leg is taken away, one cannot travel. 'To be without the third leg' would mean 'to be impeded in travelling', i.e. to be impeded in what Molly calls 'seeing the wide world'.

Who has the leg? We hear that it was given to Molly, as representative of the QUEEN, and for that matter evidently to any woman who, like Molly, represents the QUEEN for Bloom. When Bloom is in process of falling prey to the hypnotic power of Bella, he is fascinated by her legs, and in particular, her feet. So we read (Bello speaking), "*Bow, bonds slave, before the throne of your despot's glorious heels, so glistening in their proud erectness*".⁵¹⁹ The heels of Bello's shoes are transfigured into a hoof. Hoof is associated with goathide, because Bello also represents the MAGICIAN.

How is the loss of the leg referred to? Virag, who forces Bloom into the painful search, calls it 'amputation'. The search leads Bloom to recall Gerald, the female impersonator who evoked in Bloom the lust for corsets etc.⁵²⁵ So Bloom becomes aware of his identification with women (the mother) as result of the amputation of the leg.

What other occurrences follow the amputation of the leg? Bloom is castrated by Bello. he is transfigured into Ruby Cohen. Bello states, "*Henceforth you are unmanned*".⁵²³ He (Bello) plunges his arm into Bloom's vulva.⁵²⁷

What is the penis, phallus? The power of the Universal Husband (i.e. the KING), creativity. "*In her (Mrs. Purefoy) lay a Godframed, Godgiven performed possibility which thou hast fructified with thy modicum of man's work . . . Thou (Mr. Purefoy) sawest thy America, thy lifetask, and didst charge to cover like the transpontine bison*".⁴¹⁶

When is the penis-phallus regained? It is gained with the rebirth. This becomes apparent after Bello has become transfigured into the nymph, is transfigured into the nun, and Bloom cannot control his sensual desires, "*O Leopold lost the pin of his drawers, He didn't know what to do to keep it up . . .*"⁵³⁹

We now understand Cissy Caffrey's song with Joyce. Bloom, acting like a duck before her or her representatives, lost his leg by amputation, and his penis by castration; the leg was lost to Cissy or to her representative, and displayed for Bloom in her legs (heels). Hence Bloom's fascination on the one hand, his attempt to become a female impersonator on the other hand. This is the riddle in the life of Bloom.

The riddle Cissy sings in reference to Stephen runs slightly different:

*"I gave it to Nelly
To stick in her belly
The leg of the duck
The leg of the duck.*

*She has it, she got it,
Wherever she put it
The leg of the duck."* 423

Who has the leg as far as Stephen is concerned? Nelly, the representative of the QUEEN has hidden it from Stephen in her belly. The leg is not even displayed for Stephen. But Stephen did something to Nell Flaherty, as the Cardinal—in the function of the MAGICIAN—states by way of another riddle, "*O, the poor little fellow (Stephen) hihihis legs they were yellow . . . some bloody savage (Stephen), he murdered Nell Flaherty's duckloving drake*".⁵¹³ Stephen did not only kill the QUEEN, he also destroyed the leg lost to him, carried in her belly (drake) which would have loved him (the duck), which is to say that, for Stephen—in contrast to Bloom—the leg is not displayed and he has utterly rejected any relatedness to the leg.

What is the substitute for the leg for Stephen? It is his ash-plant, about which Lynch says, "*Damn your yellow stick*"⁴²⁶ i.e., the stick of a man with yellow legs,⁵¹³ the stick of a coward. "*Here take your crutch and walk*". It is Stephen's intuitive capacity, leading him to correct understandings of what is required from him—travelling—the quest for transfigurations. It is an understanding which is seemingly against reason as implied in his exclamation, "*Stick, no. Reason. This feast of pure reason.*"⁵⁸⁵ referring to the devil's mass during which 'unreason' is sacrificed. Neither engagement in reasoning nor in intuitive procedures releases the required transfigurations (deaths and rebirths), only travelling and unreasonable faith while travelling—faith that man will find the protective womb of the MOTHER-QUEEN—will release them.

What other occurrence follows the destruction of the leg?

The loss of the three legs, made powerless, now carried and displayed by the octopus, "*a two-headed octopus . . . whirls through the murk, head over heels, in the form of the Three Legs of Man*".⁴⁹⁶ That is to say that Stephen has lost all creative powers for travelling as well as for evoking the "*God-framed possibility*".⁴¹⁶ This is Stephen's castration. It is distinguished from Bloom's only because Stephen has retained his wilful pride, while Bloom lost his pride in his hypnotized state of fascination. In consequence, Stephen found himself confronted with barrenness in life, while Bloom found himself in a world of magic.

Why was the leg lost? It was lost because both Bloom and Stephen wanted to escape from facing their interrelations with the QUEEN, both were ducks. But Stephen wanted to conserve his ego while Bloom wanted to lose his. So we read, "*Conservio* (Stephen, the one who wants to conserve himself) *lies captured—he lies in the lowest dungeon with manacles and chains around his limbs . . .*"⁵¹² (i.e., uncreative). Stephen does not want his spirit broken.⁵⁵⁷ Stephen castrated himself while Bloom was castrated. The end result is the same.

When is the leg regained for Stephen? It is regained during his death dance, after his decision to travel as advised by Zoe. So we read, "*Professor Maginni* (the dancing master) *inserts a leg on the toepoint of which spins a silk hat*".⁵⁶⁰ As result of 'traveling', a transfiguration occurs. Stephen dies and his mother is evoked.

When does Stephen regain his phallus? It is not stated but it is to be inferred. Bloom regained his penis after his sacrifice—the death to the QUEEN—during his rebirth; likewise Stephen regains his penis after his death blow received from Private Carr—his death to the KING—during his rebirth in the womb of the ETERNAL MOTHER.

We now understand Cissy Caffrey's song with Joyce. Stephen, acting like a duck and like a savage before her or her representatives, lost his leg by amputation and his penis by self-castration; the leg was lost to Cissy or her representative, not even displayed for Stephen, but utterly lost to the octopus. Hence, Stephen's feeling of guilt, his attitude of the mournful mummer (Hamlet) who finds life something to joke about, because it is devoid of any attraction.

How could such a state of affairs ever occur? It is the riddle of the Sphinx for Bloom and Stephen—correctly understood, the question of how evil came into the world, and why man became sinful. Both Stephen and Bloom find the answer on their own personal level, while the ultimate answer remains suspended, of course.

10. CETTE FICHUE POSITION

Mr. Deasy asks Stephen to have a letter about foot-and-mouth disease printed in the *Evening Telegraph*. In this letter it is told how to eliminate the disease. It is Stephen's and Bloom's disease; the loss of the leg (foot disease), and the loss of the teeth (mouth disease). Stephen is called "*Toothless Kinch*." The foot-and-mouth disease finds its expression in Bloom's and in Stephen's character. Bloom has become Henry Flower, the unmanned poet with his romantic yearnings for beauty, and the little boy with his naughty perverted play with the sentimental Martha Clifford.⁷⁶ Stephen has become the mournful mummer, pretending that he is Hamlet,⁴⁸ living in the tower of loneliness and repeating the sentimentality of "*to be or not to be*".

Bloom's and Stephen's sexual impotence only mirrors their emotional impotence to love and create. How do they find substitutes? It is made clear when Bloom watches Gerty MacDowell on the beach—she is 'lame'—exhibiting her charms, while he engages in the rites of Onan.³⁶⁰ Virag says it in the words, "*I'm a tiny thing . . . long ago I was a king. . . . Now I do this kind of thing on the wing . . .*"⁵⁰⁶ And Stephen? Mulligan laughs about it in his mocking remark, "*Everyman his own wife or a Honeymoon in the Hand (a national immorality in three orgasms). . . . Characters: Toby Tostoff (Stephen). Crab (the mother transfigured). Medical Dick and Medical Davy (Philip drunk and Philip sober). Mother Grogan (a watercarrier) (water the power of destruction instead of milk the power of the ETERNAL MOTHER). Fresh Nelly (the one whose drake was killed) and Rosalie (the one representing Nell Flaherty)*".²¹⁴

Here is "*cette fichue position*" which Stephen laments on the beach.

Do they rationalize their predicament? Bloom does not think about it, he lives his carnal concupiscence with the bad conscience of the little bourgeois. Stephen thinks about it, he lives his pride with the tortured conscience of one who knows

that intellectual sophistries will not relieve him from his guilt.

How does Stephen rationalize? Does he succeed? There are two aspects to Stephen, Philip drunk, and Philip sober. Both speak in French. In other words, Stephen is identified here with France, represented by Paris, the set of ideas referred to as the beastly debauchery of impotent and sophisticated perversity (the pollution of the liver). Philip drunk recognizes the problem and asks, "*Qui vous a mis dans cette fichue position, Philippe?*" and Philip sober (Stephen rationalizing), answers, "*C'était le sacre pigeon, Philippe.*"⁵⁰⁹ This is the very question Stephen asked himself on the beach. The answer given there was, "*C'était le pigeon, Joseph*,"⁴² and about Joseph, Buck Mulligan sang in his ballad of the Joking Jesus,

"I'm the queerest young fellow that ever you heard.

My mother's a jew, my father's a bird.

With Joseph the joiner I cannot agree,

*So here's to disciples and Calvary . . ."*²⁰

The bird in question, the pigeon, is the Holy Ghost, the power of God-Father overshadowing the Holy Mother. Stephen—Philip sober—states, 'It is because of the Holy Ghost that I am in the state I am in, or maybe because of Joseph.'

What does he mean? Here is what Stephen set forth as the insolvable theological argument: ". . . *or she* (the second Eve, the Holy Mother) *knew him* (her son as Christ-God) *and was but creature of her creature* (knew her son in the flesh also to be her God) . . . *or she knew him not* (she did not know her son in the flesh as Christ-God) *and then she stands in ignorance with Joseph the Joiner . . . parce que M. Léo Taxil nous a dit que qui l'avait mise dans cette fichue position c'était le sacré pigeon, ventre de Dieu!"* (The reader should read the complete passage on page 385.)

Stephen's intent is to devaluate and depreciate faith by way of sophisticated and quasi-scholastic reasoning. Stephen accepts the doctrine of Immaculate Conception, of the Holy Ghost overshadowing Mary, as his starting point. Whether Mary knew of the conception or not, the Holy Ghost had made her unfaithful to her husband, Joseph. If she knew it,

she found herself in the unreasonable position of giving birth to her own Creator. If she did not know it, she was tricked into adultery, abused by the God-Father, again an unreasonable state of affairs.⁵⁰⁷ The conclusion is that the idea of Immaculate Conception is unreasonable, based on intellectual imagination,⁵⁰⁷ and that faith has to give way to reason, as stated at the end of the passage: "*Let the lewd with faith and fervor worship. With will will we withstand with-say.*"³⁸⁵ That is, the declaration of the will towards resisting the powers of the QUEEN, the "*Non serviam*", later repeated by Stephen in his hate of and panic before the MOTHER-QUEEN, and again illustrated in the devil's mass, the feast of Reason, in which the goddess of Unreason is desecrated. The answer of Stephen-Philip sober to the question, "*Qui vous a mis dans cette fichue position*" may now be translated: 'The doctrine is ridiculously unreasonable, so I lost faith, so I became unfaithful to the QUEEN, so *cette fichue position* came about.' So, Stephen rationalizes, and at the same time reveals the true state of affairs. Stephen's unstated but already implied assertion is that Mary, the QUEEN, the mother, was a whore, and that, as such, he killed her. We shall learn about the how and why of this awesome reproach.

What attempts does Stephen make in order to overcome *cette fichue position*? Like the foregoing rationalizations, all of Stephen's attempts are of purely intellectual character, sophistic and nihilistic, even when he uses his intuitive capacities of gaining psychological insight into human life. Stephen has engaged in gnostic thought-procedures, like those of Mananaan MacLir. Lynch pokes fun at them in the words which characterize what Stephen did: "*Pronosophical philotheology. Metaphysius in Mecklenburg Street.*"⁴²⁵ What the esoteric crowd has to say is in principle correct, but it is doubtful if Mananaan MacLir, Mr. George Russell and company understand it correctly, for it can be gained only by self-experience. But Stephen uses the doctrine to protect himself from the transfigurations and rebirths. And he engages in his psychoanalysis of Shakespeare, presenting it in terms of scholastic theology, and unknowingly projecting himself upon Shakespeare-Hamlet, again a purely intellectual endeavor. Mulligan characterizes it as Stephen's, "*mulberrycoloured, multicol-*

oured, multitudinous vomit".²¹⁴ Stephen abuses his knowledge for the purpose of safeguarding his lazy scheming, instead of using it for the creative development towards the regaining of his manhood. While Bloom gives way, seduced into his sensual perversities—even then and there searching for the secret—Stephen gives way glorying in his intellectual perversity—and even then and there dealing with the secret.

When do Bloom and Stephen gain understanding of "*cette fichue position*"? They visit Mabbot Street and so begin their travels. Bloom, initiated into the secrets by Virag, and Stephen, initiated by Cardinal Dedalus, see themselves and find themselves revealed as Shakespeare.

When do Bloom and Stephen conquer "*cette fichue position*"? They do not conquer it before accepting a full engagement. Bloom conjures Bella under whose torture he succumbs to be reborn; Stephen is seduced into his dream-death leading to the evocation of the QUEEN and to his suicide which precedes the fateful blow of the KING's representative. Thus they gain their first understanding of the Rose: faith and the response to faith, love and the response in humility, hope and the promise for the future.

11. THE ETERNAL PARENTS MISJUDGED AS UNFAITHFUL "

What was the central existential situation in the life of Bloom and Stephen to which they reacted such that "*cette fichue position*" came about?

Stephen becomes aware of it when Zoe states, "*It was a commercial traveller married her (Georgina Johnson—THE QUEEN) and took her away with him*".⁵⁴⁶ Florry identifies the traveller as Mr. Lambe from London, Stephen says, "*Lamb of London who takest away the sins of our world*",⁵⁴⁶ that is he identifies him as the REDEEMER. So for Stephen, "*Georgina Johnson is dead and married (to the REDEEMER)*."⁵⁴⁶

Bloom becomes aware of it when Boylan allows him to look through the keyhole while lying in a wild embrace with Marion, Bloom's wife (representing the QUEEN).

In both cases what has happened in the past is actualized in the present.

The mirror is put up to nature i.e. to the central existential situation of Bloom and Stephen, for that matter of man. Bloom and Stephen see themselves in the mirror as one, Shakespeare, and Shakespeare is thought according to the analysis of Shakespeare by Stephen in the library.

What is the central existential situation? It is presented in the corresponding relations, ordered in the following table.

I repeat, what is the central existential conflict? Stephen analyzes Shakespeare and Shakespeare-Hamlet. Hamlet, in Shakespeare's play, is informed that his father, King of Denmark, was murdered, that his mother and uncle, now reigning are responsible for the death. Hamlet, rejecting his love for Ophelia, feigns madness in order to take his revenge, but vacillates in taking action. Ophelia drowns herself. Her brother, Laertes, challenges Hamlet to a duel, they both receive death wounds and Hamlet kills his treacherous uncle before he dies. We read, "*Is it possible that that player Shakespeare, a ghost, by absence, and in the vesture of buried Denmark, a ghost by*

TABLE 6: THE CHARACTERS AND THEIR
CORRESPONDING RELATIONS

MAN <i>feeling as the dispossessed son of king and queen.</i>	QUEEN <i>judged as the unfaithful mother and whore</i>	KING <i>judged as an adulterer</i>
a. Bloom	Bloom's wife Marion functioning as queen and mother	Blazes Boylan, Marion's lover
b. Stephen	Georgina Johnson	Lambc of London, commercial traveller (also repr. king)
c. Shakespeare	Ann Hathaway Shakespeare functioning as queen and mother	Ann Hathaway's lovers
d. Hamlet	Hamlet's mother-queen	Hamlet's uncle, Claudius
e. Ulysses	Penelope	
f. Joseph	Mary	Holy Ghost
g. Bloom and Stephen equal to Shakespeare		
h. Shakespeare equal to Hamlet and Hamlet's father		
i. Bloom	Bloom's mother, Ellen	Bloom's father, Rudolph
j. Stephen	Stephen's mother, May Goulding	Stephen's father, Simon
k. Shakespeare	Shakespeare's mother	Shakespeare's father
l. Rudy Bloom	Marion Bloom, his mother	Leopold Bloom, his father
m. Stephen	Cissy Caffrey—the whore	one who treats Cissy
n. Iago and Othello	Desdemona	Cassio
o. Stephen and Bloom	Eternal Wife and Mother	Eternal Husband and Father

death, speaking his own words to his own son's name (had Hamnet-Shakespeare lived he would have been prince Hamlet's twin) is it possible, I want to know, or probable that he did not draw or foresee the logical conclusion of those premises: you are the dispossessed son: I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway?" 186

From this excerpt we learn:

Stephen (Joyce) distinguishes

Shakespeare, husband and father	fathers Hamnet (assumed son, twin to Hamlet)	is married to Ann Hathaway (Hamnet's mother)	Shakespeare (Hamnet's father)
Shakespeare, playwright cre- ating "Hamlet"	creates Hamlet	creates Queen of Denmark (Hamlet's mother)	creates King of Denmark— ghost (Hamlet's father)
Shakespeare, player acting in "Hamlet"	speaks to Ham- let in the words of the playwright	speaks about Queen in words of playwright	speaks as King of Denmark— ghost—to Hamlet
Shakespeare, interpreting "Hamlet" as rep- resenting his own life	evaluates Hamnet-Hamlet as dispossessed, son	judges her as 'guilty queen' (adulteress)	judges himself as murdered (by Queen)

What Hamlet experienced, the unfaithfulness of his mother-QUEEN, is likened to what Shakespeare experienced, the unfaithfulness of his wife, Ann, etc.

Of what does the existential situation consist as felt and experienced by man? We read: "*The face of Shakespeare . . . appears there (in the mirror) crowned by the reflection of the reindeer antlered hatrack in the hall*".⁵⁵³ This situation is referred to throughout *Ulysses* by the words "*cuckoo, cuckoo*",³⁷⁵ in French '*cocu*'; it announces the unfaithfulness of Marion, defiling the marital bed, with the adulterous Blazes Boylan,⁵⁵² a situation which makes the impotent Bloom '*cocu*'. It is a sarcastic reminder which may be formulated, 'Hoho, and you Bloom thought you were the reindeer with big antlers, with the full power of your manhood and capable of

giving love and able to guard and defend what legally belongs to you . . . see the delusion? You do not have the antlers you pretend to have, you are impotent—and what do you do? You complain that treason has been committed.' In other words, the son feels himself victimized by the treason of the QUEEN, and so, dispossessed of what he judges as his rightful possession, his assertion is:

- that the QUEEN has been unfaithful to him, the man (in terms of dream-relations);
- that the mother had been unfaithful to him when he was a child (in terms of the nursery);
- that his wife, in imitation of the QUEEN is unfaithful to him, the husband (in terms of the marriage relation);
- that all women are like the first Eve, who brought Evil into the world (in terms of theology).

The existential situation arises out of the fact that man wants unlimited protection from the QUEEN throughout his life, exactly as he wanted exclusive property rights over his mother, as a child demanding unlimited love including the right of sexual possession.

How did Bloom and Stephen react towards this existential conflict? Bloom reacted by submitting and acting as Black Liz, henpecked, hypnotized by the QUEEN,⁵⁴⁹ by not becoming Othello; Stephen by open rebellion and revenge, by becoming Othello and Iago, murdering the QUEEN. Othello, in Shakespeare's play is ardently in love with his faithful Desdemona. Iago convinces him by circumstantial evidence, that Desdemona is unfaithful to him with Cassio. His jealously aroused, Othello murders Desdemona. After learning that he has been duped, he commits suicide.

What appeared during and after these reactions? Both Stephen and Bloom were punished with amputation of the leg, first phase of their castration. Bloom lost his leg to the QUEEN, although it remained visible to him. Stephen lost his leg to the QUEEN, it was not even displayed. It was "*cette fichue position*" to which both were subjected.

What are Bloom's and Stephen's first reactions to the disclosure in the mirror? Bloom excuses himself by stating that he is not the only man in such a predicament; Stephen defends himself by saying that he is just:

Bloom: "*Even the great Napoleon, when measurements were taken (even Napoleon was impotent).*" ⁵⁵³

Stephen: "*Et exaltabuntur cornua iusti*".⁵⁵⁴ (I was just but mistreated, anyway, all women are whores, and sex is nothing but bestial debauchery.) But Bloom and Stephen refuse to see what is wrong with them. Bloom did not dare to become Othello although he wanted to; Stephen had dared to do what he wanted to do, to become Iago and Othello, murdering the QUEEN.

The central conflict-situation is experienced as dispossession by treachery. Joyce fully describes the situation on the infantile level, as well as on the existential level. What is experienced outside in childhood and marriage, mirrors, repeats and concretizes what is experienced inside, in the sphere of dreams—and it is caused by it, as is implied and said by Joyce.

What is the 'son' and what is the 'father' as distinguished from man thought as son of the ETERNAL FATHER-KING. Each man's mind is constituted of (beside other units) what appears in dreams as his 'father'. For Stephen, this father represents his attitudes espoused towards the REDEEMER and the QUEEN, and, in a wider sense, also to the MAGICIAN and the KING. Each man's mind is constituted of what may appear in his dreams as his 'son'. For Bloom, the son represents his attitudes towards the REDEEMER and the KING, and in the wider sense, also to the MAGICIAN and the QUEEN.

MAGICIAN, REDEEMER, KING and QUEEN are effective existents, existing outside man's mind; their powers are absolute. They may appear to man as powerless. Man becomes aware of them, either in his dream-state as dream-figures, or in his wake-state fused with his dream-state as persons outside (QUEEN-MOTHER; REDEEMER-SISTER, BELOVED PERSON; and KING-FATHER) or in his wake-state as sets of ideas and ideals (often referred to as BODY-QUEEN; SOUL-REDEEMER; SPIRIT-KING).

Subjected to the existential situation of man, Bloom had lost his 'son' (i.e. he had neglected to establish correct interrelations with the REDEEMER and KING, soul and spirit); this loss was later concretized in his loss of the son, Rudy; and he had espoused an incorrect interrelation with the MAGICIAN and the QUEEN, intellect and body, and so had fallen into concupiscence and sensual perversity. Stephen had lost his 'father'

(i.e. he had rejected the establishment of correct interrelations with the REDEEMER and the QUEEN, soul and body); this rejection was later concretized in the death of his mother; he had espoused an incorrect interrelation with the MAGICIAN, and the KING (intellect and spirit), and so had fallen into intellectual nihilism and sophistic perversity.

Both Bloom and Stephen had acted in these ways expressing their rebellion against themselves as creatures, against existence as created, and against God, the Creator of existence.

For Stephen, the father, the moment he is regained, appears blended with Bloom; for Bloom, the son, the moment he is regained, appears blended with Stephen. The father for Stephen, the son for Bloom, undergo transfigurations correlated to the transfigurations of Stephen and Bloom, and these represent the changing interrelations between Stephen and the QUEEN and REDEEMER, and between Bloom and the KING and REDEEMER. Stephen has regained his father as belonging to him because he has espoused the *lex eterna*. Bloom has gained his son as belonging to him, because he too has espoused the *lex eterna*. That very moment is the one in which Stephen and Bloom have regained their full potency and complete capacity to love and to create, the state of manhood towards the world, the state of childhood towards God, the state of maturity towards life.

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12. THE UNFAITHFULNESS OF MAN

In the central existential conflict-situation, Bloom's and Stephen's resentment is directed against the QUEEN. The accusation is that she was treacherous and unfaithful. There is also rebellion against the KING. The accusation is that HE is to be blamed as the originator of man's existential status in the world, that HE took the QUEEN and so dispossessed man, of what man considers his birthright. Man, the son of the ETERNAL MOTHER and ETERNAL FATHER and husband—the son of the mother and father who but mediated his birth into this world by Grace or decree of the ETERNAL PARENTS—man, who should live in sonship and submission, fathership and responsibility (i.e. who should gain the status of childhood to the ETERNAL PARENTS) cannot possibly forgive them for leaving him without their protection and love. Man's incapacity to understand and to accept—that is his infantile status of rebellion. In his rebellion against existence, he rebels against God.

The situation of man thrown upon this world is extraordinary, no doubt. He is held responsible without knowing why and what for; he is punished without knowledge of his wrongdoings; he goes on suffering until he learns for what he is punished and for what he is held responsible, until he accepts that responsibility. The situation is extraordinary because of its cruelty and ruthlessness. Man seems to be trapped in what he then considers to be an asylum of utterly unreasonable and absurd proportions. The world is a place of torture for him, his reason cannot fathom it. All he can do about it is to give up his rebellion and submit, unreasonably so, in faith. Revolt simply cannot deal with something so big and so powerful.

Bloom and Stephen, in their existential revolt, are the 'croppy boys'. What is meant by 'croppy boy'? He is one who had a 'cropper', a severe fall—the Fall of Adam; one who is cropped, castrated—the sinful Adam; is crooked.

Who is the croppy boy? He says, "*I bear no hate to a living thing, But love my country (Ireland) beyond the king.*"⁵⁷⁸.

In Episode 11, Ben Dollard sings his favorite song, the story

of the croppy boy.⁸⁹ The story tells the youth to beware of false priests,²⁷⁹ it gives an account of the sins of the croppy boy: he had cursed at Easter time, he had not prayed for his mother's rest (Stephen),²⁷⁹ during mass he had played (Bloom),²⁷⁹ and he held his country above the king (Bloom and Stephen).²⁸⁰ This is why man has to pray for him²⁸² as Stephen's mother prays for him. The croppy boy is the Irish rebel, against the United Kingdom and the KING. He is the one who has espoused the ideas and ideals represented by Ireland. It is the Citizen who displayed these ideas in great detail in Kiernan's bar (Episode 12). Pointing to the absurd cruelties of this world, to the revolting discipline enforced upon the sailor of the King's Navy, he calls God "*dio boia, hangman god*"²¹⁰ to be rejected by man who is more humanitarian than God himself. It is Bloom who espouses these ideas and becomes victimized when he usurps the throne of the KING in Mabbot Street, that is, when he becomes Leopold I and builds his new Hibernia, Bloomusalem (Bloom's new Jerusalem) which ends with his death as Messiah, and in the grotesque glorification of Bloom as the 'eternal mother'-kidney by the daughters of Erin. Bloom listening to Ben Dollard's song is said to be the "*Croppy bootsboy Bloom*".²⁸² Stephen states, "*I understand your (Private Carr, representing the KING) point of view, though I have no king myself at the moment . . . You die for your country (United Kingdom) suppose . . . But I say: Let my country die for me. Up to the present it has done so. I don't want it to die. Damn death. Long live life.*"⁵⁷⁵ (i.e. I don't want to die and submit to the required transfigurations). Mr. Deasy, belonging to the lodge, argues against the croppy boy, Stephen, in the following words, "*We are all Irish (but nevertheless and also) king's sons . . .*",³² and Stephen associates, "*The black north and true blue bible. Croppies lie down.*"³² It is Mr. Deasy, in his acceptance of the KING, who does not stand in opposition to the United Kingdom; for him, the sets of ideas and ideals represented by Ireland are changed and have become part of the sets of ideas and ideals represented by the United Kingdom. He has fulfilled what Councillor Nannetti prayed for: "*When my country (Ireland) takes her place among . . . Nations of the earth (United Kingdom) . . . Then and not till then . . . let*

my epitaph be . . . Written. I have. (sinned, I have suffered) . . ."²⁸⁶ (let me fulfil my life task).

The croppy boy represents those espoused attitudes of Bloom and Stephen which caused their incorrect interrelations with the KING—and in the wider sense to all the other rulers (i.e. their existential rebellion).

What happens and has to happen to the croppy boy? i.e. to Bloom and Stephen as far as they are croppies? Bloom, as the croppy boy is subjected to the trial in the KING's castle, and is sentenced to be hanged by the neck, but he rejects the sentence and saves himself from the execution. He undergoes the torture of Bella, and, after his *peccavi*, he accepts his sacrificial death (externalization of the croppy boy). Stephen, as the croppy boy, confronted with his mother, representative of the QUEEN, rejects her but in his madness smashes the chandelier (which also has the effect of externalization of the croppy boy).

When both Bloom and Stephen are ready to espouse correct attitudes towards the KING and QUEEN, the croppy boy is hanged by Rumbold, the demon barber, representative of the "*dio boia*," THE KING, and so finally the sentence of the KING is accepted and executed. The KING proclaims his coronation. From the point of view of the Irish Citizen, this final outcome is described with great sentimentality and pomp. There it becomes the death of the martyr, the tragic climax of the Irish Myth.

Of what does the infantile state of Stephen and Bloom—the sinfulness—consist? The central existential conflict in Bloom and Stephen is released by avarice, envy, and wrath: avarice in wanting the mother-QUEEN for themselves alone, envy of the father-KING to whom the mother-QUEEN legally belongs, wrath during their frustration. They are unable to deal with their frustration correctly. Bloom searches for comfort in lust, gluttony and sloth (Bloom's pig state) and Stephen finds it in pride (Conservio—life in the Martello Tower). Bloom and Stephen, in other words, fall prey to the seven deadly sins. "*His eminence, Simon Stephen Cardinal Dedalus, Primate of all Ireland appears . . . Seven dwarf simian acolytes . . . cardinal sins, uphold his train, peeping under it*"⁵¹² About the carnal concupiscence (Bloom's lust, gluttony, and sloth)

we read: "*Then wotted he nought of that other land which is called Believe-on-Me, that is the land of promise which behoves to the king Delightful and shall be forever where there is no death and no birth neither wiving nor mothering at which all shall come as many as believe on it? Yes, Pious had toid him of that land and Chaste had pointed him to the way but the reason was that in the way he fell in with a certain whore of an eyepleasing exterior whose name, she said, is Bird-in-the-Hand and she beguiled him wrongways from the true path by her flatteries that she said to him . . . she had him in her grot which is named Two-in-the-Bush or, by some learned, Carnal Concupiscence.*"³⁸⁹ To what intellectual pride—Stephen's pride—leads, is displayed in Bloom's glorification of the kidney by usurping the throne of the KING.

Why are lust and pride so fatal? Like all other sinful attitudes and actions, they are fatal because they destroy the capacity and willingness to love and to be creative. They bring about '*cette fichue position*'—the loss of the leg. In other words, espousing these attitudes causes the infantile status to remain arrested. During it, neither the state of childhood towards the ETERNAL PARENTS, nor the state of manhood towards this world can be gained.

In the dream-sphere of Bloom and Stephen, their sinful attitudes appear as follows: Bloom's avarice as the gull; Stephen's wrath as a panther against the father-KING; Bloom's lust and sloth and gluttony as a pig and a skunk towards the mother-QUEEN; Stephen's pride in his cunning intellect as a fox against the mother-QUEEN.

Bloom's and Stephen's rationalizations, expressed in espoused ideas and ideals (Ireland-green) appear as the croppy boy. Their unwillingness to face these sins of the past appears as a duck. The espousal of these sins cause, for Bloom, the loss of his son, and, for Stephen, the loss of his father. Consequently, the father-KING (spirit) was found buried by Bloom, and the mother-QUEEN (body, nature, instinct) was killed by Stephen. So we read: "*Stephen drank too much absinthe, the green-eyed monster (jealousy towards the mother-QUEEN)*"⁵⁷⁶ When Stephen analyzes Shakespeare—and himself in Shakespeare—we read about his avarice: "*But a man (Shakespeare) who holds so tightly to what he calls his rights over what he calls*

his debts will hold tightly also to what he calls his rights over her whom he calls his wife. No sir smile neighbour shall covet his ox or his wife or his manservant or his maidservant or his jackass".²⁰³ and, "*But it was the original sin that darkened his understanding, weakened his will and left in him a strong inclination to evil.*"²⁰⁹

How do Bloom and Stephen become aware of their sinfulness? By suffering under the consequences of their sinful attitudes and actions, by increasing their sinful actions, and intensifying them until driven to the despair of the last crisis, and gaining therewith an enforced but ever-increasing self-awareness.

In Mabbot Street, Bloom lives his power-madness in usurping the power of the KING and MESSIAH; he lives his perversion to its logical conclusion with Bella up to the complete destruction of everything dear to him. Only in that last critical situation is he willing to understand and confess his sins, and to say his *peccavi*. In Mabbot Street, Stephen lives his loneliness in proud isolation, but its ever-increasing impact leaves him exhausted in his intellect; there is nothing else left for him but (and this is always the critical situation in man's life) to accept the confrontation with the rulers; he lives his pride to the very bitter end, up to the outbreak of his madness, and only then does he begin to understand his sins, not in an intellectual effort, but as a new awareness emotionally felt and accepted.

This confrontation in the sphere of dreams is 'travelling', also referred to as travelling with Ulysses, and with Sinbad the Sailor. *Sinbad the Sailor* is a famous story in the *Arabian Nights*. Sinbad, a wealthy merchant of Baghdad goes on seven voyages (like Ulysses-Bloom-Stephen). He tells his story to a discontented porter, Hindbad. He shows that wealth does not come by good fortune, that man has to work for it by enterprise (by becoming a 'commercial traveller'). The adventures deal with: a whale (Stephen's dream of seeing the 'whale landed', Episode 3); a roc's egg and diamonds (Bloom, having gained the roc's egg when going to bed—Episode 17); the Cyclops (Bloom's confrontation with the Citizen—Episode 12); a marriage to a foreign lady and burial (Stephen's praise of Cissy and his death unto her—Episode 15); the killing of the Old Man of the Sea (the release from guilt); a visit to Adam's

place of suffering (suffering, awareness of sinfulness); and enslavement and release by Corsairs when elephants are found (Bloom's and Stephen's confrontation with Edward VII and his army).

What is the central understanding gained by Bloom and Stephen? It is not the mother-QUEEN who has been unfaithful and treacherous, it is man—Bloom and Stephen—who have been unfaithful servants. It is not the father-KING who has been adulterous, it is man—Bloom and Stephen—who have had adulterous desires. It is not the Creator and creation that is evil, man is evil. Though he may not feel culpable, he is still responsible. It is stupid to rebel and kick. What is required is a series of transfigurations—a series of deaths and rebirths, experienced by man in his dream-state. These dream-experiences are correlated to often dangerously critical occurrences and changes in mind and body. It is not by reason and will that such a transfiguration can be forced, it is a slow process of gaining self-experience and growth. So man becomes aware of his infantile guilt, his infantile and sinful state. Man must accept by faith the series of transfigurations of deaths and rebirths as leading not to his final death in this world even though the dangers are felt to be great. In this faith, man expresses his acceptance of the mother-QUEEN, the ETERNAL-MOTHER, as the one who will protect him. In any one of the deaths, man dies into her and is protected in her womb, and given back to life by her. Only if man is willing to accept the *lex eterna*—in faith, unreasonable as it may seem—can the miracle occur.

13. THE RICHES OF LIFE

The right way to release occurrences towards health and maturity may be expressed in many ways:

the victory of the KING's army; .

the espousal of the sets of ideas and ideals as represented by the United Kingdom—e.g. Stephen's death to the KING from his blow at the hands of Private Carr;

the attempt to establish correct dream-interrelations with the rulers—e.g. Stephen's ecstatic response to Cissy Caffrey as the ETERNAL MOTHER;

the establishment of control-relations to all those dream-figures which belong to the dreamer—e.g. the elimination of the croppy boy;

the actualization of the past conflict-situation and the gaining of awareness of the specific, sinful, maladjusted reactions taken towards them—e.g. the mirror image of Shakespeare;

the disciplining of lust—e.g. Bloom's confrontation with and submission to Bella's whip;

the rejection of pride and the active search for motives and causes as contrasted to sloth—e.g. Bloom's confrontation with Virag;

the willingness to accept the transfigurations as released by decision, but occurring such that man is subjected to the occurrences of deaths and rebirths—e.g. Stephen's acceptance of the sacrifice.

The call for the riches is referred to by the letters 'U.P.'—up—e.g. when the bawd as representative of the QUEEN calls, "*The red (color of the United Kingdom army—Edward VII—heart) is as good as the green (Ireland), and better. Up the soldiers, up King Edward.*"⁵⁷⁷ The call is an encouraging exhortation to the faithless for the espousal of faithfulness, a call to the flag of the rulers.

Reference is made to *Bleibtreustrasse 34, Berlin W. 15*. *Bleibtreustrasse* means 'faithful street'. 34 is equal to 7 in cabalistic reading, the number of God; Berlin, representing Germany, represents the KING and the ideas and ideals of the *lex*

- eterna* as consciously known; West is correlated to QUEEN, referring to the yearnings of Bloom and Stephen for 'wealth' • (i.e. available powers); 15 in cabalistic reading is equal to the number 6, which is the number of the devil; here, in order to gain wealth, man has to gain self-knowledge, and so confront himself with what appears to him as the 'devil'. Reference is also made to Turkey and Arabia, representing the QUEEN, related to the Promised Land where orange groves and immense melon fields are planted, and may be found.
- When Stephen lies prone, his face to the sky (dead), Bloom refers to him as a somnambulist (one in process of being reborn). Stephen murmurs, "*Who . . . drive . . . Fergus now. And pierce . . . wood's woven shade? shadows . . . the woods . . . white breast . . . dim*".⁵⁹² The passage is to remind us of the following: "*And no more turn aside and brood upon love's bitter mystery for Fergus rules the brazen cars. . . . Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucked the harpstrings merging their twining chords. Wavewhite wedded words shimmering on the dim tide.*"¹¹ And to this sea, Mulligan refers, by correspondence only, as our mighty mother, "*our great sweet mother*".⁷ Fergus, the tribe of Fergus is one of those twelve tribes of Iar about which is said: "*. . . there being in all twelve good men and true*"³¹⁷ (who belong to the court of the KING, as represented by Sir Frederick the Falconer).³¹⁷ So, "*Fergus rules*" is meant to say that the KING, his law rules. Ferguson is also the name of the young lady Stephen is obviously in love with—and in this sense, Fergus is correlated to heart, love (as contrasted to mournful brooding and guilt). Stephen has found fulfilment, the child-man who, we read, stretches out his arms, sighs in satisfaction, and curls his body, the child in the womb.

When Bloom has returned from his *Odyssey* to the marital bed, a man now confronted with his wife Molly, and a child now confronted with the QUEEN, represented by his wife, we read: "*Then? He kissed the plump mellow yellow smellow melons of her rump, on each plump mellonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative*

melonsmellonous osculation."⁷¹⁹ The melons are correlated to Turkey, west. The passage in its entirety is associated with the expression of mute immutable mature animality. And also: "*Going to dark bed there was a square round* (the circle is squared) *Sinbad the Sailor* (Bloom himself who has travelled and found wealth like Sinbad) *roc's auk's* (the roc is a fabulous bird of Arabia, so huge that it bore off elephants to feed its young, the auk is also a diving bird) *egg* (Bloom lies in the egg to be reborn as endowed with the powers of this bird to prey on elephants, i.e. to make fire, love available to himself and with the powers of the auk to dive, i.e. to regain whatever may have been lost to him; egg, associated with the wealth of diamonds gained by Sinbad the Sailor)." ⁷²² Bloom has regained and gains the mature animality and spirituality of the riches of life because he has learned to become faithful, a man faithful to his wife who will no longer be unfaithful to him because of his manhood, a child faithful to the KING and QUEEN who will no longer appear treacherous to him because he has become their child. Awareness, intensity, happiness in fulfilment are gained. Expressed with Marion: "*. . . first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad* (the power of love and of potency) *and yes I said yes I will Yes* (the ultimate yes to creation, a yes of the creature to the Creator)." ⁷⁶⁸

With these goals reached, the traveller Bloom has fulfilled the decisive tasks of his life. As a traveller through the labyrinth he accepted and now has ended the dangerous voyage told to men as the achievements of the mythical sun-hero. Of course, Bloom himself does not believe to be this hero, half god and half man, but to all those who feel an unaccountable horror before such an undertaking, he certainly may be viewed as the imitator of the hero, if not as the mythical figure himself. In fact, the schizophrenic Citizen who tells the story of his meeting with Bloom, speaks about him in hate as the despicable Jew and Englishman, while he cannot help envisioning him (even before Bloom accepted his task to travel through the labyrinth) as the son of God who came to this

earth to conquer sin and to redeem mankind. So we read, *"Who comes through Michan's land, bedight in sable armor? O'Bloom, the son of Rory: it is he. Impervious to fear is Rory's son: he of the prudent soul."*²⁹² About All Bergan who comes to speak with Bloom, we read: *"And lo, as they quaffed their cup of joy, a godlike messenger came swiftly in, radiant as the eye of heaven, a comely youth and behind him there passed an elder of noble gait and countenance, bearing the sacred scrolls of law and with him his lady wife, a dame of peerless lineage, fairest of her race."*²⁹³

The hero is the one, who—travelling through the nether-world—accepts death and rebirth, thought in correspondence to the sun revolving around the earth. His transfigurations as well as the powers effecting the transfigurations are traditionally represented by the Wheel of Fortune, so we read: *"The milkwhite dolphin tossed his mane and . . . A many comely nymphs drew nigh to starboard and to larboard (of Bloom-traveller's ship) and, clinging to the sides of the noble bark, they linked their shining forms as doth the cunning wheelwright when he fashions about the heart of his wheel the equidistant rays whereof each one is sister to another and he binds them all with an outer ring and giveth speed to the feet of men . . ."*³³⁵ The sun appears to Bloom as a wheelbarrow sun over the arch of a bridge.²¹⁵ •

The heavy tasks fulfilled, the hero ascends to heaven. It is described by the Citizen as follows: *"When lo, there came about them all a great brightness and they beheld the chariot (also referred to as Fergus' brazen cars) wherein He stood ascend to heaven . . . And there came a voice out of heaven, calling: Elijah! Elijah! And he answered with a main cry: Abba! Adonai! And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend . . ."*³³⁹

The reality for Bloom is quite different from the fancies of the Citizen whose mind is sick. Bloom is pursued by the Citizen, the catastrophic earthquake occurs, leaving the castle in ruins, and the KING is dead.³³⁸

It is at the maternity hospital on Holles Street that Bloom is viewed in a more sane perspective, as the knight entering the castle to find the healing drink: *" . . . it had happened that they had had ado each with other in the house of misericord where*

*this learning knight lay by cause the traveller Leopold came there to be healed for he was sore wounded in his breast by a spear wherewith a horrible and dreadful dragon was smitter him for which he did do make a salve of volatile salt . . ."*³⁸⁰,
*". . . And also it was marvel to see in that castle how by magic they make a compost out of fecund wheat kidneys . . . and of the scales of these serpents they brew out a brewage like to mead."*³⁸¹

Bloom's glorification as the sun-hero or his idealization as the romantic knight is presented by Joyce through the medium of his clever artistic devices, with his tongue in his cheek of course. But the comparisons with Sinbad the Sailor and Ulysses are sincere, because the tale of Bloom's adventures sounds like a fantastic and nightmarish fairy tale from the *Arabian Nights*, and like the entertaining yarns spun at 'Skin-the-Goat's' cabman's shelter, by the tattooed sailor who circumnavigated the globe in imitation of the legendary Ulysses. But Bloom is not meant to be idealized in any of these ways. For Joyce, the alleged truth stranger than fiction is that the adventures of two men, Bloom and Stephen in their fateful interrelations, depict by way of illustration and exemplification—in a typical way—what man cannot avoid accepting if he wishes to fulfil his yearnings for the riches of life, and what man will have to experience either concretized outside or in awareness of a different dimension of his life—his sphere of dreams. Joyce did not intend to write a tale, but rather to document existence.

14. THE MANIFESTATION OF GOD

At the school, Mr. Deasy made the following statement to Stephen: "*The ways of the Creator are not our ways. All history moves towards one great goal, the manifestation of God.*"³⁵ This history refers to the personal life-history of every man. Stephen saw his life-history in the story of Pyrrhus: "*Another victory like that and we are done for.*"²⁵ In fact Stephen wins this second Pyrrhic victory—green versus red, Ireland versus the United Kingdom—when he cries "*Non serviam*" to the mother-ghost after she is evoked. He runs amuck and so changes what he judged to be a victory into his defeat, and which is actually the first decisive victory over his past sins. In consequence of the actual victory, he is confronted with Cissy Caffrey and Edward VII, and during the final war between the nations, with Adonai, God. For both Stephen and Bloom, God in His judgment and power becomes manifest in their life-histories. Bloom's and Stephen's development, as a conquest of sin and as their atonement, is in itself a manifestation of God and leads towards His manifestation in the Voice calling from Heaven.

The moral and religious character of what occurs in Mabbot Street is emphasized by Joyce, and is meant to be understood as such. How is this expressed in the story and how is it expressed in full awareness by Bloom and Stephen? When Bloom reviews the happenings of the day, he calls the events in *Mabbot Street* 'Armageddon'.⁷¹⁴ He refers us therewith to Revelation 16.16: "*And he gathered them together into a place called in the Hebrew tongue Ar-ma-geddon. And the seventh angel poured out his vial into the air; and there came a great voice out of the temple of heaven, from the throne, saying, It is done*". Stephen, when walking through Mabbot Street sings with joy the *introduit* of Paschal time, the time of Easter, of the Sacrifice. He knows that Mabbot Street is the place to find the waters of life which flow from the Eternal fountain, he hopes to gain it by justification and Grace, and so find his salvation: "*Vidi aquam egredientem de*

templo a latere dextro . . . Et omnes ad quos pervenit aqua ista . . . Salvi facti i sunt." ⁴²⁴ In these statements, the waters of life is equalized with the blood of Christ; and the temple is the body of Christ as well as the body to be transfigured by man, equal to the transfigurations of his mind (the incorruptible body).

With whom are Bloom and Stephen confronted in Mabbot Street? With the 'immortals'. When the nymph approaches Bloom recreant,⁵³² she softly calls him 'mortal'. And Bloom recognizes her, kisses her hair humbly, and calls her "*beautiful immortal . . . a thing of beauty, almost to pray*".⁵³³ As the nymph is the transfiguration of Bella, and as Bella appears transfigured later as Cissy Caffrey, both Bella and Cissy are identified as "*immortals*" (THE QUEEN).

What do Bloom and Stephen experience in Mabbot Street? The confrontation with the immortals. There are five of them: the KING (George V); the QUEEN (Cissy Caffrey); the REDEEMER (Edward VII); the MAGICIAN (Virag); and the man who is not identified, the NAMELESS ONE (the man in the macintosh). Bloom and Stephen are led to them by Zoe in the function of the "*secret monitor*" i.e. the adviser guiding to the 'secrets of the gods'.

How do the immortals function? They function in specific ways and modes:

The KING, the representative of the *lex eterna*, functions as the judge, the REDEEMER functions as the mediator of Grace, the QUEEN functions as the protector during the time of transfigurations, the MAGICIAN functions as the knower of the life-history, THE MAN IN MACINTOSH functions as the monitor (conscience).

Man becomes aware of their functions when they are evoked, actualized, and the moment they no longer meet with resistance (sin). Bloom and Stephen, in the process of development, the conquering of their sins, gradually lose all their resistances against these dream persons. Bloom and Stephen submit without further question (the state of childhood) in knowledge of the absolute power of the rulers. It is in this submission that they both gain the riches, through death a new life of fulfilment.

How are the immortals made recognizable? They are recog-

nized sometimes by their transfigurations, always by their functions, also by their insignia and names.

- Cissy Caffrey is identified by Bloom as the "sacred life-giver" ⁵⁸² and the "link between the nations" ⁵⁸² (that which allows the dreamer to die to one nation and be reborn to another). She also identifies herself: "I'm faithful to the man" ⁵⁷² (i.e. to every man who is faithful to her). And about the QUEEN, we read: "*There was seen . . . the image of a queen of regal port, scion of the house of Brunswick, Victoria her name, Her Most Excellent Majesty, by grace of God of the United Kingdom of Great Britain and Ireland and of the British dominions beyond the sea, queen, defender of the faith, Empress of India, even she, who bore rule, a victress over many peoples, the wellbeloved, for they knew and loved her from the rising of the sun to the going down thereof . . .*" ²⁹⁴ and also, "*And, lo, wonder of metempsychosis (she appears removed from the dreamer as if in a vision in which correct dream-interrelations are presented), it is she, the everlasting bride, harbinger of the daystar, the bride, ever virgin. It is she, Martha, thou lost one, Millicent, the young, the dear, the radiant. How serene does she now arise, a queen among the Pleiades . . .*" ⁴⁰⁷

Edward VII is identified by his insignia: he carries an image of the Sacred Heart, of the elephant (power of the heart), of the artillery company of Massachusetts (the army of the KING associated with Barababum, Yorkshire rose, again the heart); he wears the masonic apron (representing purity), a bucket on which is printed "*Défense d'uriner*" (destruction forbidden—namely, of that which belongs in the bucket, shavings and the KING's arms).

Virag is identified by his functions and his statements: "*Virago* (speaking for the KING): *Green* (Ireland) *above the red* (United Kingdom), *says he* (Stephen). *Wolfe Tone* (the Irish rebel, Stephen identified as a wolf, representing his rebellious avarice)." ⁵⁷⁷

The one not identified by name appears as a mysterious figure clothed in a macintosh (to keep off rain, frustration). Bloom wonders who he is ⁷¹⁴ because he appears and disappears mysteriously. He is characterized by becoming invisible

and as such can also be identified as Turko the terrible. We read: (Royce, in the pantomime of Turko the 'terrible') "*I am the boy that can enjoy invisibility*".¹¹ Later on: "*Mr. Bloom stood far back, his hat in his hand, counting the bared heads. Twelve. I am thirteen. No. The chap in the macintosh is thirteen. Death's number. Where the deuce did he pop out of? He wasn't in the chapel, that I'll swear*". Also: "*Macintosh? Yes, I saw him . . . where is he now? Where has he disappeared to? Not a sign. Become invisible. Good Lord, what became of him?*".¹¹⁰ And finally: "*. . . whatten tunket's yon guy in the mackintosh . . . Peep at his wearables (his phallic, creative powers). By mighty. What's he got? Jubilee mutton (the powers of redemption)*".⁴²⁰ The figure identified by the number thirteen is the figure of death. He is one of the rulers, in the function of the secret monitor and watchman whenever man faces ultimate danger (in medieval times called the guardian angel).

How do the rulers appear to Bloom and Stephen before they are correctly identified?

The KING does not appear except in his representatives, Falkiner, Major Tweedy, Haroun al Raschid.

For Stephen, the QUEEN is manifest in Georgina Johnson and Cissy Caffrey, in his mother transfigured into a crab. Stephen calls her a hyena, a ghoul, in his rejections. For Bloom she is manifested in Bella or Bello, in Molly, Martha and Cissy Caffrey called the Empress, the sacred life-giver, as the nymph and the nun, Bella transfigured.

Edward VII is identified as "*dio boia*", the hangman god, he is also called the peacemaker.

Virag appears as the devil, the Goat of Mendes, as scorpion, as a vulture and a pig.

The NAMELESS ONE as the man in the macintosh, Dark Mercury, and the dark visaged man, also as the voice.

Bloom and Stephen were in wrong interrelation with all the rulers (state of sin) hence the corresponding powers are either not available to them, or become agents affecting the health of their bodies and minds.

Bloom has *lived* the wrong interrelation to the QUEEN and MAGICIAN, so his lungs and kidneys remain unaffected, but, he is victimized by fascinations and a perversion. When Bloom

accepts the confrontation in Mabbot Street, shortly before he usurps the powers of the KING, we hear that "his kidneys move". When he has become Leopold I, he builds his Bloomusalem in the form of a kidney, so concretizing his destructiveness, the logical outcome of his preference for kidneys.

Bloom has *not lived* i.e. has not kept his wrong interrelations with the KING and REDEEMER conscious, so he is sick with a liver disturbance and his heart aches. When Bloom is confronted with the beautiful statue of Venus in the museum, his heart begins to ache. With the death of Paddy Dignam, he has become aware of his "craving to adore" and his frustration, so he doesn't suffer from acute heart disease, but his heart still aches.

Stephen *lived* the wrong interrelation with the KING and the MAGICIAN, so his liver and his kidneys remain unaffected. Stephen's mother, however, died of sickness of the liver, and so—removed—Stephen too is sick.

Stephen has *not lived*—has repressed—his interrelations with the QUEEN and the REDEEMER, but at least his guilt remains conscious, subjecting him to "*agenbite of mawt*", his acute depressive state, so he is not subjected to illnesses of the lungs or of the heart. Stephen's sickness of the mind is the sickness of his obsessional and intellectual ideas—his Hamlet problem; the emotional blockage (heart) and guilt regarding the mother (lungs).

Where are the powers of the rulers carried by man such that they become partly available to him?

the powers of the KING are carried in the liver;

the powers of the QUEEN are carried in the lungs;

the powers of the REDEEMER are carried in the heart;

the powers of the MAGICIAN are carried in the kidneys.

Why do the rulers undergo transfigurations and changes in their appearances? Because of Bloom's and Stephen's transfigurations, which, once released, happen to them and release transfigurations of the rulers.

Where do Bloom and Stephen find the rulers and experience them as functioning in their lives? They find them in Mabbot Street, which is to say, in the sphere of dreams, or in the outside sphere which becomes the carrier of the dream-sphere. Queen Mab is the QUEEN of the fairies in Spenser's

Faerie Queen. She appears in Shakespeare's *Midsummer Night's Dream* as the wife of Oberon, under the name Titania. She refuses to give up her page to Oberon who wants him himself. This page is a changeling (Rudy who appears to Bloom during Stephen's rebirth is referred to as a changeling)—one who has become the servant of the KING; Bloom has gained the son—his attitudes regarding spirit and soul—as belonging to him and serving the KING, and so representing the KING.

What is the central occurrence in Bloom's and Stephen's confrontation with the rulers? It is the gradual submission and sacrifice, the sacrifice of everything obstructing the final submission to, and therewith, acceptance of the *lex eterna*. The victims are sacrificed the moment their sins are understood by them and rejected in full awareness. Without self-awareness and truthfulness no confession; without confession no atonement; without sacrifice no justification; without justification no grace (rebirth).

To what are these sacrifices and their release by way of self-awareness likened? They are like the initiations and sacrifices instituted by the Church and ancient mystery cults, as Stephen says, "*It may be an old hymn to Demeter or also illustrate Cæla enarrant gloriam Domini. It is susceptible of notes or modes as far apart as hyperphrygian and mixolydian and of texts so divergent as priests haihooping round David's that is Circe's or what am I saying Ceres' altar and David's tip from the stable to his chief bassoonist about his almightiness.*"⁴⁹³, which is to say that the dream-experiences leading up to the consummation of the sacrifice, deaths and rebirths, have been executed ritually throughout the ages. They have been interpreted in the most divergent cults and religious rituals of mankind since the beginning of time. The rulers are the manifestation of the One God, the Trinity, according to Christian doctrine. The rituals were to mediate to man the powers of the rulers as the manifestations of the One God; during these processes of self-experience in dreams God made himself known.

Man in his sleeping-state, subjected to dream-occurrences and taking part in them, experiences the 'other dimension';

it appears to him in images of the outside sphere; it becomes known to him in dream-experiences characterized by an emotional intensity which may surpass the intensity experienced in confrontation with the outside sphere. He acts and is acted upon, he effects, and is affected. Man in his wake-state is confronted with his outside environment which is partly blended with dream-figures and dream-occurrences, or attracts these blendings, and which also may become the concretization of his dreams in accordance with his actual dream-status as a dreamer. Because, according to Joyce, this is so, the occurrences in the environment of man become as meaningful as his dreams. Stephen expresses it in the words, "*Ineluctable* (not rendering intelligible to man) *modality* (particular forms among all those which may be thought possible) *of the visible* (of the outside as well as of dreams): *at least that if no more, thought through my eyes* (interpreted by man by signs and as signs and thought about). *Signatures of all things* (units thought signs) *I am here to read* (the sign-values of which I have to find, the meaning of which I have to disclose), *seaspawn and seawrack, the nearing tide, that rusty boot* (the code which is lost, as if under water). . . . *Shut your eyes and see* (disregard intellect, try intuitive understanding)." ³⁸

So Life—the personal occurrences in the life of every man—is meaningful in two ways. It is meaningful as signs with sign-values that man may discover. It is meaningful as the quest of man—according to the request of God—towards specific end-aims. Man may discover them by trial and error. Man lives to gain knowledge of good and evil end-aims, he suffers the consequences of his actions. If his self-experience widens and his self-awareness grows, then he will espouse correct end-aims—those revealed as commanded by God—if he wishes to avoid suffering. A man submitted to life learns that it is the "*dictates of common sense*" ³³ not to let his life be infected with "*foot-and-mouth disease*", or as Mr. Deasy formulates it in the letter he hands to Stephen, "*To learn one must be humble. But life is the great teacher.*" ³⁶

The experience of the 'other dimension' is something not to be gained by intellectual extravagances, the misunderstood gnosis of the "*hermetic crowd*" around A. E. Russell, represented also by Mananaan MacLir, or by training of extrasensory

faculties, but by paying one's debts to life: "*I will tell you, he (Mr. Deasy) said solemnly, what is his (the Englishman's) proudest boast. I paid my way . . . I never borrowed a shilling in my life . . . I owe nothing.*"³¹ Mr. Deasy expresses it in his motto "*per vias rectas*";³² and Mulligan states, about the one who does not live *per vias rectas*, "*The sentimentalist (Bloom as Henry Flower, Stephen as Hamlet), is he who would enjoy without incurring the immense debtorship for a thing done (who wishes to enjoy disregarding the *lex eterna*).*"⁴⁰⁵

What does this mean? How is it done? It means to face the failures of one's past life (to be psychoanalyzed, technically speaking) instead of trying to forget them: "*History (the personal life-history), Stephen said, is a nightmare (Stephen's Pyrrhic victory) from which I am trying to awake (which Stephen tries to repress) . . .*"³⁵ No, the history must be relived, re-enacted, awareness must be gained as Stephen and Bloom did it. It is during this process that "*the one great goal of history*" is accomplished as "*the manifestation of God*"; the quest towards self-awareness by man in his wake-state will activate the sphere of dreams and release dream-experiences like those of Bloom and Stephen. Dreams are and/or represent the powers by which this process grows, and they also reflect the progress.

Such a quest is not the privilege of the few endowed with extraordinary mental capacities. It may be accepted and completed successfully by anyone who yearns for a deeper understanding of life, if he is willing to face the risks of the undertaking as his therapeutical, moral and religious obligation. If he does, the riches of life are his. He will attain mental and physical health, and creative maturity.

III.

THE AESTHETIC FORM OF ULYSSES

15. THE ARTISTIC INTENT

The foregoing analysis decoded and disclosed the message of *Ulysses*. Joyce's message deals with man's task in life, with his experience of the 'other dimension' in life which is related to and affects his wake-life. This message is exemplified and illustrated in the lives of two men, Bloom and Stephen. Bloom and Stephen are and are meant to be representative of the middle class in Dublin and Western Civilization in general. Their conflicts are the typical conflicts of people belonging to this class at the turn of the century. Stephen's conflicts are those of the average artist and intellectual, Bloom's are those of the business man. In a generalized way they are meant to represent the typical existential conflicts with which man has been confronted since the beginning of history.

However, the experiences and activities of Bloom and Stephen as they develop to their climax, are not typical; few men dare to accept the quest of Bloom and Stephen. In this sense they become unique characters whose experiences are meant to exemplify and so to teach man how to gain the fulfilment of his yearnings. But as the artist selected a code for his exemplification, the teaching is lost to most readers. There is hardly any doubt that Joyce intended to hide the secrets while disclosing them. So we read: ". . . (Bloom) . . . swear that I will always hail, ever conceal, never reveal, any part of parts, art of arts. . . ." 593

Equipped with the understanding of the message, and with the materials with which this message was presented, we may now reconstruct the creative effort of James Joyce, the man: he had gained self-experience and knowledge of processes of individuation by enforcing an abnormally high degree of self-awareness (he presents himself in his character Stephen); he had knowledge that these processes are experienced in dream-phases, in the changing interrelations between dreamers and the dream-outside-sphere, and their concretizations in the outside sphere; he had interpreted these dream-occurrences by intuitive pro-

16. THE AESTHETIC MEDIA: THE FIRST FRAMEWORK

Joyce knew Aristotle well. The normative rules of Aristotle's aesthetics of the drama could be made useful and applied for a novel like *Ulysses*. Joyce observed unity of action (Bloom and Stephen as the central characters), unity of time (the story tells the events of one day and night, following the hours of the day closely), unity of place (Dublin). As the requirements of the novel are different from those of the drama, these rules were applied in a loose way, and in a broad sense. It did however provide a first principle for the synthesis of materials.

It was also meant to be meaningful. The sun rises in the morning and stands at its zenith at noon and again falls to the horizon to begin the night journey; so man, so Bloom and Stephen lived this day, Thursday June 16, 1904, the climax of which was reached during their night journey, at midnight. This is the time of their spiritual deaths and rebirths, thought in analogy to the final death on this earth and the (hoped for) rebirth. So we read: "(Stephen) *What went forth to the ends of the world to traverse not 'itself. God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self.*"⁴⁹⁴ The one day is thought as corresponding to one year (morning-spring, noon-summer, evening-autumn, night-winter), and corresponding to the compass (morning-east, noon-south, evening-west, night-north), and again corresponding to the life of man, his birth and death.

17. THE HIDDEN PLOT

A further principle of synthesis had to be found. The materials could easily have remained a chaotic report of disconnected associations and ideas in a sequence of isolated occurrences of great triviality. But the selection of a dramatic plot had to be discarded if the impact of the central climax, *Mabbot Street*, was to be safeguarded. The presentation of the key for the code in *Mabbot Street* required the associations and the ideas. Joyce selected Homer's *Odyssey* to provide him with the frame he needed. It fulfilled two purposes. First, the story of Bloom and Stephen could be thought as corresponding to some of the adventures of Ulysses. Second, symbolic meaning could be imputed upon the adventures of Ulysses and then used to describe Bloom and Stephen.

Again Joyce applied the principles in a loose way and in a broad sense, and fully subordinated them to his artistic intent. References to the *Odyssey* are few and far between; the comparisons are of such an isolated nature, that one may wonder why they found such a persistent interest with the few commentators of *Ulysses*. Evidently it is because of the title.

Ulysses is thought—with Stephen's analysis of himself in Shakespeare—as another Shakespeare and subjected to "*cette fichue position*", therefore incapable of giving fulfilment to Penelope (he gave her the second best bed). But while Shakespeare wrote his plays, glorifying "*cette fichue position*", Ulysses accepted the quest of travelling about the world. So his adventures are interpreted as adventures through the labyrinth, and they lend themselves to such an interpretation because of the fantasy material (dream-material) they contain. Ulysses' return to Penelope is interpreted as one who has conquered "*cette fichue position*" and so has become the man capable of giving fulfilment to Penelope. It is because of this imputation that Stephen's and Bloom's successful quest can be thought as symbolized in Ulysses' quest, it allowed Joyce to call his novel *Ulysses*.

TABLE 7: ULYSSES AND THE ODYSSEY

*THE ODYSSEY**ULYSSES*

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| <p>1. A complaint is raised against Calypso and Neptune for not letting Odysseus depart.</p> <p>2. Telemachus, Odysseus' son, starts travelling in search for his father.</p> <p>3. Telemachus consults Nestor.</p> <p>4. Menelaus tells Telemachus that his father is on Calypso's island.</p> <p>5. Odysseus leaves the island but his ship is wrecked.</p> <p>6-8. Odysseus is entertained by Alcinous after being found by Nausicaa. He tells his adventures.</p> <p>9. Odysseus tells of the lotus eaters, of his adventures with Polyphemus;</p> <p>10. Odysseus tells how Acolus gave him winds in a bag, and of Circe transforming his crew into pigs, and of Hermes with the disenchanted herb;</p> <p>11. Odysseus tells about going to Hades;</p> <p>12. Odysseus tells about the sirens, and about Scylla and Charybdis, and of being forced to remain with Calypso.</p> <p>13-19. Odysseus returns to Ithaca in a ship given him by Alcinous, is recognized by his dog, by Eumaeus, his father;</p> <p>20-24. he sees Penelope entreated by suitors, kills them, is recognized by Penelope.</p> | <p>1. Stephen's conflict is stated in terms of having lost the father.</p> <p>2. Stephen is lectured to by Mr. Deasy the repr. of the king, and they argue.</p> <p>4. In Bloom's bedroom hangs the picture of a nymph (Bella tr. nymph, tr. Cissy repr. by Molly).</p> <p>5. Bloom looks forward to the Turkish bath, the penis is referred to as lotus flower.</p> <p>12. Bloom argues with the Citizen (Cyclops).</p> <p>7. MacHugh refers to 'windy Troy,' assoc. to 'prophetic vision'.</p> <p>15. Bella hypnotizes Bloom who acts like a pig. Reference is made to Circe's altar as David's altar (equal to brothel).</p> <p>6. During the funeral, reference is made to the nameless one, assoc. death.</p> <p>11. Miss Douce and Miss Kennedy are referred to as 'mermaids' during their play with Blazes Boylan.</p> <p>17. Bloom returns home, lies beside Molly.</p> |
|--|--|

The characters corresponding in this very loose sense are: Stephen—Telemachus (but also Ulysses); Bloom—Ulysses; Molly—Penelope; Mr. Deasy—Nestor; The Citizen—Polyphemus; Miss Douce and Miss Kennedy—the sirens; Bella Cohen—Circe; Martha Clifford—Calypso.

18. DEFLECTIONS FROM THE HIDDEN PLOT TO THE AESTHETIC MEDIA

Joyce combined his two frames in order to present the occurrences of the day to the reader. He divided his tale into 18 chapters, and thence parts with three, twelve and three episodes respectively. The structure has no further aesthetic significance, although it may be interpreted as symbolic.

But where is the story which was to fill the frame? Throughout the story, Joyce gives a description of characters who find themselves in a fusion of wake-state and dream-state. They act and think, daydream and dream, and experience dreams blended with the outside and sometimes dreams which simply break into the wake experience. It is the sequence of two sets of *bona fide* dreams, in process of becoming concretized, which Joyce meant to be the actual story of the book.

Can the reader find and understand the dream-developments? Only with great difficulty does he find them, let alone interpret them. They are hidden behind associations, thoughts and ideas which were to provide for the decodification of the dreams. As long as the reader has no knowledge of dream-sequences or the laws governing them, as long as the reader does not know the sphere of dreams as the 'other dimension' of life and the occurrences in this sphere as a meaningful sequence, as long as the reader is at a loss to discover the development of Bloom and Stephen, he neither finds nor understands the hidden story.

How did Joyce deal with the difficulties in mediating the artistic intent? He chose to deflect the attention of the reader from his end-aims to the media of presentation. He gave each episode a specific style and form. He did it with such virtuosity of language and style that his inventiveness alone would induce the reader to continue reading, if only as an appeal to sensitivity for aesthetic values. It is remarkable that Joyce selected a style such that it became meaningful expression characterizing the central ideas presented in the episodes.

Let us discuss some of these episodes:

EPISODE 7—The newspaper office—was written with large head-

lines for short reports as they are found in newspapers. The feeling is conveyed that this 'news' is not a trivial account of the everyday life of Dublin, but that it is meaningful for the story of *Ulysses*. The newspaper becomes the mouthpiece of the QUEEN, answering the questions of Urim and Thummin in oracular sentences.

EPISODE 10—The streets of Dublin—is presented in eighteen sub-episodes plus a final nineteenth episode referring to all the characters presented in the preceding ones as they meet the Viceroy's *équipage* on its way to the bazaar—to raise funds in aid of Mercer's Hospital (mercy and grace). The feeling is conveyed that the environment and background of Stephen and Bloom is the real world in which man lives. Although for every man, as for Bloom and Stephen, his personal life is his dream concretized, nevertheless each man has a reality value of his own quite independent of his function as a concretized dream-figure in the life of other men. Without emphasis on this point, the 'truth stranger than fiction' would hardly be as astonishing as it really is (if found to be true).

EPISODE 12—At Barney Kiernan's—is presented as a letter written by the anonymous Citizen. His tale is about actual occurrences but he does not differentiate them from the tale of his dreams released by these occurrences, in fact he does not differentiate them when he experiences them. The impression is that the Citizen is insane, a schizophrenic. What he says about Ireland, the significance of what Ireland stands for, is characterized by an aesthetic device. The ideas and ideals of Ireland, if espoused by man, release insanity in him. They are the expression of man's sinfulness. The Citizen accepts them. He is insane.

EPISODE 14—The Maternity Hospital—is presented in a sequence of imitations of literary languages and styles in their development throughout the history of English literature. The analogy may be interpreted as conveying the idea of a child growing in the womb of the mother—the child of Mrs. Purefoy—as some commentators have proposed.

EPISODE 15—The central episode—is written as a dream, or a film script, that is as something to be impersonated by actors on the stage or in a film. So, the feeling is conveyed that what occurs has a specific reality value in its decisive effectiveness

and fateful impact upon the characters. It is of interest to note that other authors before Joyce had selected this very technique of conveying the feeling of another reality when dealing with dream-materials: Flaubert in the *Temptation of St. Anthony*; Goethe in his *Faust I and II*; Calderon in his *Life is a Dream* wrote with due consideration for stage requirements, while Goethe's and Flaubert's creations were presented with deliberate disregard of the technical limitations of the stage. The development of film techniques on one hand, and the creation of surrealism as an art form on the other hand, allowed Jean Cocteau to present what his predecessors could not hope for—the actual display of dream-developments as in his *Le Sang d'un Poète* or *Ophée*. These technical developments would not allow a presentation of *Ulysses* because of a public who would misinterpret as pornographic what is actually the exposition of the secrets.

EPISODE 17—Bloom and Stephen recalling the events of the day and examining the balance sheet of it all—was written in sequences of precise questions and answers with an exceptionally broad use of words. The feeling is conveyed that something essentially masculine finds its expression as coming from a man wide awake, with acute awareness of the conditions of his environment, and the possible actions to be planned for future activities. There is no indication of fusion of the wake-state with the dream-state. The outside reality is scrutinized by way of the discerning intellect of Bloom and Stephen, an intellect no longer subject to any kind of illusions, not victimized by false judgments, but aware of the outside reality as such, though in possession of the outside as dream.

EPISODE 18—Molly, recalling her past in free associations and day-dreams until she falls asleep—was written without usage of punctuation, in the 'stream of consciousness' method in its most radical application. The feeling is conveyed here that something essentially feminine—in man and woman alike—is finding its expression as characterizing undirected planning and thought after the day's work is done, and that the *yes to life* is not a deliberate choice but rather a mood. It may be noted that Joyce did not invent but developed a method which he found pre-formed in Melville's *Moby Dick* and Edgar Allan Poe's works.

The preceding passages illustrate that what Joyce lost in aesthetic simplicity and strict adherence to the rules, he gained in richness and broadening of description for mediating the message.

19. *THE CHANGING VIEWPOINTS*

A most important aesthetic consideration, for Joyce concerned the selection of the points of view from which the story, or each of the episodes was to be written. It is the generally accepted rule of the craftsman not to change the viewpoints once they are selected. Joyce preferred to sacrifice the rule, and subordinated his choice to his intent of conveying the message in its most complex and exhausting way.

Most of the episodes are written from the viewpoint of either Bloom or Stephen. In the nineteen sub-episodes of Episode 10—in Dublin's streets—the viewpoint changes with the presentation of the main character in each sub-episode. Episode 12—at Kiernan's Tavern—is written from the viewpoint of the Citizen. Episode 18—Molly in bed—is written from her viewpoint. There are also episodes where the viewpoint suddenly changes, for example in Episode 13—Bloom on the beach—the first part of the episode is written from the viewpoint of Gerty MacDowell, the second part from the viewpoint of Bloom. And something rather extraordinary happens in Episode 12. It is written almost to the end from the Citizen's point of view, but Joyce finds it necessary to write the last page from the point of view of Bloom. In Episode 14—the Maternity Hospital—the author introduces his own viewpoint—as sometimes happens in other episodes.

This loose technique adds to the task of reading, already made difficult by the 'stream of consciousness' descriptions interrupting the reports of engagements between the characters in action.

What does Joyce gain by such a deliberate disregard of aesthetic norms? He gains contrasting descriptions of one and the same occurrence from different points of view, leaving it to the reader to draw his own conclusions. With this unorthodox technique he gains a richness and depth of presentation otherwise impossible to gain.

Take for instance Bloom from his own point of view: a man suffering from frustration and yearning for his son. Compare what is said about

him from the viewpoint of the 'sirens': he is the greasy Jew and the croppy boy. Compare what is said about him from the point of view of Martha: he is Henry Flower, the naughty little boy who needs a spanking. Gerty MacDowell views him as the ideal trustworthy gentleman with a heart of gold, until she learns that he is a cuckold.

Or take the croppy boy and what is said about him by the Citizen: he is a tragic hero and martyr of Ireland. Compare what is said about him at Bloom's trial, the trial of the croppy boy, from the viewpoints of all his accusers, and mainly of the Castle.

It is in these contrasting assertions, statements and evaluations as presented from different characters' points of view—characters identified either as representing the rulers or opposing them, characters who function in interrelation* with Bloom—that the 'truth' about Bloom, as contrasted to falsehood, becomes apparent. Furthermore: Joyce needs the change of viewpoints in order to present a satisfactory key for the decodification of Episode 15, Mabbot Street, as well as for all his other intentions which were to be pressed into the overall framework.

One may wonder whether Joyce could have invented a technique for conveying his intent with the same results but at the same time easier to understand. The fact remains that once these techniques are understood, the aesthetic enjoyment of the reader grows with each new understanding gained. I, for one, cannot find fault with a creation so perfect.

IV.

EXISTENCE FOR JOYCE

20. FICTION OR DISCOVERY?

A novelist, like any artist, is free to invent any imaginary, fictitious world. If so, his intent is to create the illusion of a reality for his reader. He is free to describe a person, or to create a fictitious character in whose mind fantasies take the place of the outside reality. If so, the intent is to create the illusion of a reality for the reader, as experienced by the character, but contrasted to the outside reality. He is also free to describe a person or to create a fictitious character who lives a reality as he, the author, believes reality to be. If so, his intent is to create the illusion of this reality for the reader, and to convince the reader of his interpretation of it through the experience of the characters and their interpretations.

What was Joyce's intent, what was his belief? Commentators seem to agree that he intended to describe Bloom and Stephen (fictitious characters) in Mabbot Street as victims of hallucinations (they believe as real what is actually fictitious), due to their drunken state. My preceding analysis asserts that Joyce intended to describe Bloom and Stephen in Mabbot Street as the adventurers traveling through the labyrinth of their sphere of dreams (a reality, not fictitious), gaining the riches of life, not the illusion of these riches; and that he intended to create the illusion of a reality which he himself had experienced as reality and had discovered and interpreted as the effective agent which becomes apparent in the destiny of man. If Joyce described a reality—whatever we select as its ontological interpretation—then this reality can and must be found by empirical procedures. Any man must be able to confirm Joyce's assertions as empirical. The conditions of finding the reality in question should be simple. A prolonged training and specific performances should not be required. If training is required, it should be such that the average man can engage in it without undue interruption of his everyday life, otherwise the techniques of affirming Joyce's assertions would remain the task of the few—and their findings would lose convincing

power (there are too many mentally unbalanced men who believe strange facts confirmed, though they are not).

How do we proceed? The first task is to demonstrate that the occurrences in Mabbot Street—and dream-occurrences isolated by us from occurrences in other episodes—have the character of *bona fide* dream-reports though they were subjected to a secondary thought-elaboration in accordance with the artistic intent of the artist.

The second task is to demonstrate dreams as reported by patients (those dreams which have the characteristics of dreams isolated from *Ulysses*) in their correlations and/or causal relations to mental and physical development as observed during psychoanalytic procedures.

The third task is to demonstrate that the analysis of dream-occurrences according to factual sign-relations as discovered in dreams is in accordance with Joyce's interpretations as discovered in *Ulysses*.

It is asserted that every man—average or not, seriously sick or relatively healthy—subjected to successful psychoanalytic work, will report dreams similar to those reported by Joyce and that the analysis of dream-developments will follow in a general outline the development presented by Joyce.

21. BONA FIDE DREAM-REPORTS AND SECONDARY THOUGHT ELABORATIONS

Patients asked to report their dreams during psychoanalytic therapy react in many cases by saying they do not dream or do not remember their dreams. After a short period of training however, they begin to recall their dreams every morning, and to report them (sometimes as many as 10 MS pages in one night). I analyze these dreams according to the methods I outlined in *Oneirics and Psychosomatics*—although I do not always mediate the analytic results—and so gain a control-situation which allows me to evaluate the progress of the analytic work, and to gain directives for mediating the materials actualized. After short or long periods these dream-reports are surveyed, and each dream-occurrence is reformulated in the shortest possible abbreviation, and numbered. Dream-phases are isolated from each other, and headed by a suitable title indicating the most important of the changes or transfigurations. This in turn allows a survey of dream-developments during any period for which dream-reports are available.

Let us proceed to do this with the materials of Episode 15 of *Ulysses*, and report them as dreams of Bloom only. We should isolate dreams from all other episodes, as reported for instance by Stephen and Bloom, but this may be dispensed with as unnecessarily tedious.

I shall select a limited number of dream-reports from various patients and present them together with those abbreviated reports from *Ulysses* with which they are supposed to be compared. It is to be noted that no patient whose dream-report I quote knew *Ulysses* or the techniques of oneirological analysis and that at the time of analysis, I did not know *Ulysses*; furthermore, the dream-reports of my patients—when analyzed—do not necessarily show a stage of development similar to the stage as reported in the abbreviated dreams. But this shall not concern us here. The comparison is to convey that the materials of Episode 15 have the characteristics of *bona fide* dream-reports and that they are very similar to the

dreams reported by any patient who undergoes effective psychotherapy and who is subjected to healing processes.

WAR. LONDON BURNING (SOUTH)

1. *Gissy Caffrey says she has given the leg of the duck to Molly.*

Everything appears as usual in my room, perhaps I am awake. I have a sudden sexual urge which is very strong. I feel with my hands and find I am holding a knee which is in some manner separated from me. I think it is very odd, it is my own knee attached to my leg and I can place it between my legs and stimulate my vagina with it. It is like a third leg that I have. I place it against my vagina. Now I am looking at an extremely vivid and clearly defined stage where the wall beside the bed was. On the stage, a man walks in and out of doors. A chair stands on the stage, the man walks behind the chair wheeling a projection machine. He adjusts the machine until it is directed outward in front of me. This machine is to project pictures. For some reason, I leave off using the knee as stimulator and use my hand instead. Everything vanishes. It seems evident that one should not masturbate in order to produce power. It is necessary to have a penis or third leg.

Compare Oneirics and Psychosomatics 54-23, 54-25

2. *B.† sees a portrait of Nelson and looks into a concave mirror. B. looks lost and gloomy.*
3. *B. sees Wellington. As B. looks into a convex mirror, he sees himself as a jolly person.*
4. *B. buys pig's crubeen and sheep's trotter at Olhousen's.*
5. *B. presses parcel against his ribs, groans because of pain as a result of running.*
6. *There is a blaze on South side. London is burning (a war is on).*

There is a field burning in the bright sunlight. It is a wheat field which had caught fire in the burning sun.

There is a fire burning. It is deep and red and smouldering. It looks as if the whole world is on fire. It is blood red and ghastly hot and long burning. It is malevolent and grinding. It is endless. No one can survive it.

7. *B. is nearly run over by a sandstrewer. The motorman calls him "shitbreeches", asks whether he is doing the hattrick.*

† B†—Bloom.

PLUCKING OF THE MANGO FRUIT

- 8. *Sinister figure, a visage injected with mercury asks for password. B. says "Slan leath".*
- 9. *A ragman with a sack on his shoulder bars B's path. B. steps aside. •*
- 10. *B. has lost his way (finds himself with rags and bones, place for murderers).*
- 11. *B's father has yellow poison streaks on his face, asks B. • whether he has a soul.*
- 12. *(former dream recalled) B. covered with mud, has cut his hand open and has lockjaw.*
- 13. *B's mother calls out, "What have they done to my son". An Agnus Dei, a shrivelled potato and a celluloid doll fall out of her petticoat.*
- 14. *B. ducks a blow of Molly, She is dressed in a Turkish costume. B. is spellbound, acts like a little boy.*
- 15. *The camel plucks the mango fruit, offers it to the mistress, Molly.*
- 16. *Molly calls Bloom a poor old stick-in-the-mud.*
- 17. *B. feels his kidney move. B. promises to get orangeflower water and lotion for Molly.*
- 18. *The sun rises in the east and south and is a cake of lemon soap diffusing perfume. •*
- 19. *Molly leaves B. in disdain, she looks like a pigeon.*

KIDNEY DISH

- 20. *B. meets Mrs. Breen, excuses his walking through the haunts of sin.*
- 21. *Two negroes, playing the banjo, sing a song about Dina, and someone with her. (Someone's in the house with Dina).*
- 22. *B. recalls relationship with Mrs. Breen. He had sent a gazelle valentine.*
- 23. *B. and Mrs. Breen are all teapot.*
- 24. *B. says it was between beauty and beast (Mrs. Breen married a beast). Denis Breen carries Wisdom Hely's sandwichboard.*
- 25. *Alf Bergan is cloaked in the ace of spades, accompanies Denis.*
- 26. *Mrs. Breen offers a pigeon kiss to B.*

27. *Richie Goulding appears, carrying a legal bag, painted with skull and crossbones, full of polonies and kippered herrings. Says it is best value in Dublin.*
28. *Pat advances with a dish of steak and kidney. Richie exclaims, "Goodgod".*
29. *(former dream recalled) B. admires Mr. Breen at Leopardstown. Molly wins on Nevertell. They go home in car by Foxrock.*
30. *(former dream recalled) B. admires Mrs. Breen's hat with bird of paradise wing, she had killed the bird as she had a heart the size of a fullstop.*

HELLSGATES

31. *B. walks toward hellsgates. A woman pisses in an archway.*
32. *Loiterers listen to a tale, an armless pair pretend to fight.*
33. *The tale is about Cairns, doing it in the bucket which was put there for the shavings of Derwan's plasterers.*
34. *Whores call B. want to stiffen his middle leg.*
35. *A navvy shouts, "We are boys of Wexford", drags with him the privates, Carr and Compton. Carr says Bennett is his pal.*

SWEETS OF SIN

36. *B. on a wildgoose chase.*
37. *Something about a train with the engine behind.*
38. *B. looking for Stephen.*

Some businessman has a son whom he loves a great deal . . . those devils killed him. He is badly wounded in the head, he will be changed now into some kind of homosexual being. The fiend who has killed him will keep him and use him as his wife. The father is now crazy. He has another clerk. The poor man looks up at the clock every night at midnight. He hopes that his son will return. The clerk is frightened by this man. But it will come out in the end. The secret cannot be kept. The deformed man knows. He will tell.

Bloom is to be compared with the father, in expectation of and looking for the lost son—Stephen who has become Hamlet, the man who has become a woman, who has lost his third leg.

39. *B. sees a phallic design on the wall. A legend says "Wet Dream".*
40. *Something about wreaths and the sweets of sin.*

FEEDING OF THE DOG AND DEATH-SENTENCE REJECTED

- 41. *B. acting like a poacher feeds dog the pig's crubeen and the trotter.*
- 42. *B. is arrested for doing so.*

I go to a dangerous country, probably Argentine. I go there for experience just to see what I can find out. The king who sits on an elevated place is reviewing his troops. They go before him and they show how they use the spear. I appear as one of these men. I go right up and stand before him. He wants me to show how I use the spear. This spear appears to be made of bronze and copper. It is thick in one part. I follow the motions of the men before me, grasping the spear with both hands and making the movement as if I intended to put it into someone. This movement is not quite right, however. Now we are dismissed. I wonder whether I will get out. Just as I come to the gate, one of the policemen comes up to me and detains me. This means that I have been observed and caught. Now they throw me into prison and I am in a small cell. I know that this means torture. I understand that they will beat me. One approaches me to make an example of me before others. I know that they will smash my face and break some bones, treating me very brutally. At least this will be an experience. I wonder how I will stand it.

See Oneirics and Psychosomatics 56-411

- 43. *Gulls arise hungrily from the Liffey river slime.*
- 44. *B. defends himself saying he is a friend of man. A watch accuses him of preventing cruelty to animals.*
- 45. *The lion tamer, Maffei, tells how he trains animals. He gives the Indian sign.*
- 46. *B. identified by watch as Henry Flower.*
- 47. *A dark man, Mercury, says the Castle is looking for B.*
- 48. *Martha accuses B. of being a heartless flirt, after begging Lionel, the lost one to clear her name.*
- 49. *B. before jury says he belonged to the Royal Dublin in service of the king. A voice says, "Turncoat who booted Joe Chamberlain".*
- 50. *B. is a plagiarist of Beaufoy's love stories. He is accused.*
- 51. *B. accused of having wiped 'arse' in Daily News.*
- 52. *Watch states "The King versus Bloom".*
- 53. *Mary Driscoll insists that she did not take the oysters, as she was accused.*
- 54. *B. pleads not guilty.*
- 55. *Cross-examination re bucket. Bloom made mess in bucket, had bowel trouble.*

56. *While O'Molloy takes over defence, Bloom's property at Agendath Netaim is mortgaged.*
57. *Moses Dlugacz appears, in his hand an orange citron and a pork kidney. There is a mirage on the wall with a lake, and cattle grazing. He says, "Bleibtrestasse, Berlin, W,13".*
58. *O'Molloy is overcome by galloping T.B. He speaks like a fox.*
59. *B. accused of obscenities by women of society, is threatened with a whipping, wants it.*
60. *Messenger of the Sacred Heart presents addresses of cuckolds in Dublin, contained in newspaper. One hears the quoits of a bed jingle.*
61. *The Nameless One says "Gob, he organized her".*
62. *The Nameless One says "Hundred shillings to five".*
63. *The recorder reads B's death sentence, he is to be hanged, he is Judas Iscariot.*

Some men are holding up a bank. I join in with them and wait outside. Afterwards this chap gets nervous and drops two bundles of bills as he is entering the room. I go with another chap to the home of this woman. The next thing I know I'm in court. The penalty is death. I do not admit my guilt. The judge goes very slowly. He knows he will get me in the end and is in no hurry. They try all manner of tests, some with music; they get me to write notes. Then, one of the crooks says to Ellen—who is there and who does not believe me guilty—that I am the guilty one.

64. *B. desperate. Watch points to a bomb in the corner. B. says no, it is pig's feet. The watch calls him a liar.*
65. *The ghost of Dignam appears, faces moonward and bays (like a dog). The buttermilk did not agree with him, he has an animal need. He is called, worms downward through a coalhole.*

ORIENT (FAST) ON FIRE—KING DEAD

66. *Tom Rochford commands B. to follow him to Carlow.*
67. *B. is sad hearing the kisses cooing.*
68. *Zoe says to B. that Stephen is inside the house of Mrs. Cohen.*
69. *Zoe is alarmed, says B. has hard chancre. But it is the shrivelled potato. She takes it greedily.*
70. *Zoe says B. will know her the next time.*

71. *The orient burns. Cedargroves, lakes, a nude woman, a fountain among roses. A wine of lust exudes.*
72. *A sepulchre of kings. There are the mouldering bones.*

I find myself in a large building which seems to be built mainly of wood. I walk through one of the tremendously large doors, and see the body of a man lying dead near the threshold. He is dressed in a dark wine robe, and carries a crown on his head. This must be the king. While I look at him without any emotion, a man says, "The King is dead . . . can I sell you an insurance policy? I am sure you will need it now." I turn to the guy—and say, "To hell with you, smart Alec."

Compare *Oneirics and Psychosomatics* 54.38

73. *B. refuses to smoke. He makes a stump speech.*

BLOOM, THE EMPEROR BUILDS BLOOMUSALEM-KIDNEY (GLORIFICATION OF THE KIDNEY—NORTH)

74. *B. becomes Lord Mayor of Dublin.*
75. *B. under arch of triumph seated on a horse. Crowds cheer the world's greatest reformer. He is proclaimed Leopold I of Erin, the promised land.*

Am in a very large mansion which might be a palace as the rooms are very richly furnished with deep wine curtains and rugs, and polished wooden articles. I seem to be attending a party or a ball in this place, as there are many people around. I seem to be in a raised portion of the floor which is also richly carpeted in wine color, it is a deep rose shade. I wish to find a mirror and look at myself. I pick up the king's robe that I made for my son Laurence to wear, and I drape it around my shoulders. It too is a deep rose shade. I wish to find a mirror. I walk around a large piece of furniture and seem to stand in front of it. This is not a mirror, and yet I see myself in the robe and wearing a beautiful blue crown studded with jewels. I wonder where I got the crown and think I have never seen anything like this before. I look and feel very regal in my robe and crown. A woman stands there and admires my costume. I would like to keep it, but Loehrlich has returned and I have the feeling I should not wear it in his presence. I walk over to Loehrlich and his wife who is called Marion. I am curious to see her. She is very strange looking with black straight hair and dark swarthy skin. Her features are full and heavy and she appears foreign looking. She is dressed in a plain sacklike garment of dull bronze which hides her figure. Her manner is curious and composed. I think that I have never seen anyone like her before.

Compare *Oneirics and Psychosomatics* 54.29

76. *B. repudiates Molly, marries Princess Selene, splendour of the night. Molly is removed in the Black Maria.*

77. *B. recalls the battle of Plevna, won by his men, all Saracens killed. 20 years ago.*
78. *B. inaugurates the new era, the golden city, the new Bloomusalem in Nova Hibernia. It is constructed in the form of a kidney.*

Bloom builds the city in the form of a kidney, concretizing it. The dream below shows the reverse process.

My sister Bel hands me her kidney. I carry it carefully down the street in my hands. I wonder why she gave it to me and how long she could be without it, and if it would not die being separated from the body. I look to see whether there is a wound where she cut it from her body but there is none. The kidney is pulsating. I put it carefully on a piece of Kleenex. Now I put it into the bath to revive it. I do not know whether this is the right thing to do, but I must do something. But as it is now in the bath, the outside skin dissolves and the inside begins to slip out. I quickly reach for a glass to put it in, and in my nervousness some water goes into the glass. Now the parts are dissolving and look like raw egg. I hurry and get dressed to go back to my sister

Compare *Oneirics and Psychosomatics* 51-24

79. *Man in macintosh declares B. is Leopold M'Intosh, notorious fireraiser by name of Higgins. On command of B. he is killed.*
80. *All enemies of B. die. Distribution of free gifts, also the 12 worst books. Free advice for all.*
81. *B. sings an old sweet song, "I vowed I would never leave her, she turned out a cruel deceiver. With my toora-loom . . ."*
82. *Dowie accuses B. of being the stinking goat of Mendes. The mob calls for his lynching.*
83. *Mulligan defends B. as being demented, as virgo intacta.*
84. *B. wants to be a mother, he gives birth to eight children with metallic faces.*
85. *B. asserts he is the Messiah and performs miracles. He produces the eclipse of the sun.*
86. *On the wall appears a deadhand writing, "Bloom is a cod." A crab asks him what he did in the cattlecreep.*
87. *B. is stoned. Citron declares him to be the false Messiah.*
88. *The tailor presents B. with a bill for alteration of his trousers.*
89. *Reuben J.—Iscariot—bears on his shoulders the drowned corpse of his son.*

90. *The fire brigade sets fire to B. He is carbonized. The Citizen says, "Thank heaven." Daughters of Erin pray to kidney and to Bloom.*

It is night. I waken and realize that it is close to midnight. I am bound to a stake. There are ashes all around me. I am being burned at the stake, but very, very slowly. Even the blisters appear one by one, as if the fire still burns within. There is no pain now. In the distance there is daylight, overcast sky. The clouds are boiling heavily. This looks like one of the Great Lakes.

APPEARANCE OF THE OCTOPUS

91. *B. considers suicide. Says 'to be or not to be'; he says patriotism is insanity. Love is cork and bottle.*
92. *Zoe induces B. to come with her. She gives him passtouch. Bloom trips entering.*
93. *B. sees a man's waterproof and hat on an antlered rack.*
94. *B. examines the eyes of a fox.*
95. *Zoe turns on the gas chandelier full cock. Lynch lifts up Kitty's petticoat with a wand. B. sees Stephen who engages in a learned speech.*
96. *Newsboys announce press edition. Arrival of the Anti-Christ.*
97. *Reuben J., the Anti-Christ stumps forward, dishonored bills in his wallet. He carries the corpse of his son. A hobgoblin calls for the gamblers.*
98. *An octopus, two-headed, in the form of the Three Legs of Man whirls from zenith to nadir.*

My husband and I move into a house. It is a dark, harsh looking place. Now someone comes and says we have to go somewhere and the only way one can leave the house is by boat as it is surrounded by water. The boat is kept in a boathouse in deep water. And there is an octopus at the bottom of it, I am afraid to go on the boat but I know I must. My mother scolds me for living in such a poor house. I say I can't help it. We can't afford anything better. She shakes her finger at me and asks how I am going to entertain my aristocratic friends in such a place.

99. *Elijah calls for those to be saved. The gramophone disc rasps against the needle.*
100. *Mananaan MacLir smites a crayfish with his bicycle pump. The light of the gas jet wanes. Zoe adjusts the mantle.*

BLOOM INITIATED BY VIRAG—THE SUCKING OF THE LEMON

101. *Lynch lifts Zoe's slip with his poker. She asks, "Would you suck a lemon?"*
102. *Grandpa Virag appears, discusses with critical eyes the whores and submits Bloom to an ordeal of searching. B. finds out about amputation and Gerald. The answer to the problem is truffles.*

I am initiated into this secret place where the mastermind works. He has made great discoveries with animals. There is a butman there, a man with the head of a bat and wings, but with human trunk and legs. I have tried to destroy this animal in the past so that now it is not very friendly towards me. The batman uncovers a number of animals, parrots, blackbirds, and shows me the difference while revealing them. I wonder about this man, especially about his sex. I wonder whether he has genitals like a man. The lower part of the body is clothed in a tight fitting suit of black, so I cannot tell. I am much intrigued.

See *Oneirics and Psychosomatics* 56 314

103. *B. sees Henry Flower—himself.*

I am with a woman who seems to be me also. We stand on a paved walk and she has imprisoned me on the pavement. I see myself pressed flat on the pavement as though I were a picture. She stands over me to make sure I do not escape. I am standing up facing this other self. She appears old and gray-haired and she wishes to destroy me. She circles about me trying to attack me from behind, but I keep facing her and on my guard. She begins to laugh and tells me to look behind. I do so but see nothing but the words 'Now God is behind you.' I know now that I am attacked by God and I do not know what to do.

Compare *Oneirics and Psychosomatics* 54-30

104. *An argument between Philip drunk and Philip sober regarding "cette fichue position".*
105. *Virag unscrews his head, holds it under his arm and exits.*
106. *Florry says Stephen is a spoiled priest.*
107. *The Cardinal appears with the seven dwarfs and sings about Conservio.*

BLOOM CONJURES BELLA, IS TORTURED, SACRIFICED—THE TRUFFLES

108. *Someone is heard taking the waterproof and hat from the rack. B. offers chocolate to Zoe who thanks him for the rabbits.*
109. *B., as Napoleon, exorcises Bella. Zoe gives him chocolates, French lozenges. B. eats. He also decides to eat truffles.*

It is night. I am with a group of people on some large grounds on a rather steep incline. We are forming a half-circle in expectation of an important personage to arrive, who has some connection with St. Patrick. Suddenly Kathleen, who stands behind me, cries out to look, there is the magician. She sees his shadow below. It is very dark and shadowy down there and I see a red glow of light. Kathleen gives me a push and tells me to go down and find out. I run down the slope and look about. I see myself as a dark figure, wearing a black costume and I stand, spreading my arms out in the half-light in order to cast a shadow that would appear like the magician wearing a cape. I call up to Kathleen asking what it looks like, she calls back yes, it is exactly like his. Now I am standing in front of the man who has arrived on the grounds. He speaks to me and to the Lord High Chamberlain and replies courteously. I notice that I am wearing black trousers and a frock coat, rather to my surprise. I think I am an odd-looking page boy.

Bloom conjures the 'priest' by way of gesture and ventriloquism. The dreamer conjures by way of imitating the shadow of the MAGICIAN. Bloom conjures Bella, who takes over the function of the MAGICIAN and the MAN IN THE MACINTOSH while being the QUEEN.

110. *Bella Cohen fascinates and hypnotizes B. who acts like a pig and who is roasted like a kidney 'turned turtle.' B. becomes Bello's slave, is tortured and unmanned.*

I am in a work-room of some kind. There is a man in the room. I do not know why but I am attracted to him with an irresistible force. He is of medium height and has fair hair and a moustache. The attraction is so strong that I cannot resist a kiss. When he kisses me I feel an intense thrill, it is an electric shock which goes through my whole body. It is so strong that I am completely overwhelmed and am left breathless, absorbed in my sensation. I look into the man's eyes and think that he feels as I do, and in this event, nothing can keep us apart.

Walter says to me, 'You are young and I am old. You advise me like a father and yet you are my son. You are educated, as seen by the way you figured out the conclusion. But you should experience real danger. You should go spying in a dangerous place. You have them torture you until your head aches'.

See *Oneirics and Psychosomatics* 54.32

111. *Bello states that the horse Throwaway has won the race at 20-1.*
112. *B. transformed into Ruby Cohen. The sins of the past are rising against him. He is going to be submitted to the training of the mantamer.*
113. *B. is sold to the highest bidder. A dark-visaged man buys her for one hundred pounds for Caliph Haroun al Raschid.*

114. *Bello confronts B. with the loss of everything dear to him. B. feels driven mad.*
115. *B. asks for justice. All Ireland versus one. B. is aware that he has sinned. He is sacrificed.*

I am on fire where the sun has touched me. I have been lying on my back in the sun. The entire top of my body is livid red. There are transparent little flames rising from it. I look at my legs and see that the inner protected parts are still white and keep looking as if waiting for fire. I am burning. Inwardly there is an awareness of the fact that I am about to be consumed by fire. It is endless intensity and great pain. This is like being burned at the stake, only worse because it is after you seek the shade that the fire begins to burn. There is a voice saying 'this is the agony of the spirit—the Gethsemane, the True Fire'. Several hours pass. There are constant prayers and intercessions escaping upward against the blue-black sky like gas flames. It is as if a Bunsen burner suddenly took on the qualities of a bubble pipe. It blows out bubbles of fire instead of bubbles of soap suds. These escape into the heavens constantly, one after the other in unceasing concentration.

Compare *Oneirics and Psychosomatics* 54-31

116. *B. recalls the past with the nymph. There are Yews and the waterfall. The echo calls him 'fool' (when he cheers the highschool).*
117. (former dream at 16) *B. falls from the cliff, the dummy of Bloom rolls from the Lion's Head Cliff into the waters.*
118. (former dream) *B. in the thicket with whores.*
119. *B. confronted with a nun has no more desire. But his trousers' button snaps. The Yews are losing their leaves.*
120. *B. attacked by nun with knife, but overpowers her. Nun becomes Bella Cohen who says, "You'll know me the next time".*
121. *B. speaks with contempt to Bella.*

QUEEN DEAD AND MARRIED

122. *Stephen states that Lynch and Bloom and himself are in the same sweepstakes. He pays.*
123. *Stephen recalls the riddle of the fox.*
124. *B. takes care of Stephen's cash.*
125. *Stephen states that Georgina is dead and married to a commercial traveller, Lambe of London.*

MIRROR IMAGE OF SHAKESPEARE

126. *B. tells Stephen not to smoke but to eat.*

127. Zoe reads Stephen's palm, but B. tells her not to and show her his, and points to the cut in his hand.
128. Stephen has hurt his hand somewhere, he must see a dentist.
129. B. is servant for Boylan. Molly allows him to look while Boylan makes love to her. B. looks on in great excitement.
130. Lynch holds up a mirror. Stephen and B. look into the mirror and see themselves as Shakespeare, antlered, then changing to Martin Cunningham.

Girls come in and they are to be analyzed. They go before the mirror and their analysis takes place from the image. The image in the mirror reveals their structure, part of which is resisting. Joan comes in. She is very nervous about the whole business. She fears going in front of the mirror. Finally she does and it reveals her upper false teeth. The plate is plainly outlined there. She is very embarrassed and makes all kinds of excuses. She jokes about it in her embarrassment. I am somewhat embarrassed myself because I have false teeth. My turn is bound to come.

131. Stephen exclaims, "Exaltabuntur cornua iusti."

PARISIAN DEBAUCHERIES

132. Stephen, encouraged by Zoe, gives his 'parleyvoo', telling about debaucheries in Paris, and the pollution of the liver.
133. Stephen says he dreamt of a watermelon. Zoe advises him to go abroad and love a foreign lady. Stephen exclaims, "Pater. Free".
134. B. says to Stephen, "look". He rejects B. thinking B. is trying to break his spirit. Simon, his father, encourages him.
135. A fox is hunted by hounds and huntsmen.
136. A crowd bets 10 to 1 on spinning Jenny. The horses come past the post the first horse riderless, moonfoaming. The others are ridden by dwarfs.
137. Deasy, crazed, is drowned in mutton broth.

DEATH DANCE

138. Gissy and the privates sing, "I've a sort a Yorkshire relish for . . ."
139. Zoe calls for a dance. Goodwin without hands, beats on

the piano. Maginni inserts a leg on the toepoint of which spins a hat, he skates into the room.

140. *Maginni calls out a minuet. The hours dance by in the arms of cavaliers.*
141. *The piano plays 'Baraabum', "My girl's a Yorkshire girl".*
142. *Two plumstained women fall from Nelson's statue.*
143. *Stars turn around the sun.*
144. *Stephen calls, "Dance of death", he stops dead.*

This man forces me through the doorway into the ballroom. We stand facing each other, ready to dance. It seems that I must promise something. I want to resist but I do not. We begin to dance. The man is a wonderful dancer. I become aware of a strong tingling sensation in my body. I feel that if I open my eyes I will find myself in my own bed, but I want to go on dancing. The tingling sensation becomes stronger and stronger, it is now unbearable and I feel I have to open my eyes. I do so. I see I am in my own bed and that the whole room and everything in it gives off a glaring bluish white light. I start up in terror and spring from the bed and crouch on the floor. I scream and scream and now I seem to give off the strange light myself . . . and continue to scream for help. . . .

As a result of Stephen's death dance, the mother-ghost appears. In the dream quoted powers are released which are no longer under the control of the dreamer. In both cases states of panic and terror are released.

EVOCATION OF THE MOTHER-GHOST (WEST)

145. *Stephen's mother arises from the floor, a ghost. Stephen rejects repentance, calls, "Non serviam", runs amuck, smashes the chandelier.*

I go back home. As I come along I see my father standing on the verandah. I am in a panic. My father is dead. He died long ago and yet there he stands, visible, so real that I can see the pores in his face. His face is blue and red. He smiles in a silly kind of way, with his arms tucked in his pockets because he has no arms. And yet he is holding his doctor's bag in one hand, and an orange in the other. I feel like running but I decide I had better face him. I say, 'Why Dad,' he says, 'I thought I'd take a look at the old girl,' meaning my mother. Now I am overcome with terror and feel that I am going insane. The maid comes, has a look at me, and looks frightened. She sees that I am insane. But I must get help. I call to her frantically, 'Is mother home?'. She says 'No' and runs away. I run through the hall screaming, 'Anna, Anna. . . .'

Compare *Oneirics and Psychosomatics* 54-36

146. *Bella calls for the police. B. pays the just amount for the lamp after haggling with Bella.*

147. *B. as Caliph Haroun al Raschid, runs out to protect Stephen. Hounds hunt him in hot pursuit, calling 'stop the robber'. B. stops beneath the scaffolding.*

THE BATTLE OF THE NATIONS: THE DEATH BLOW

148. *Cissy accuses Stephen of insulting her.*
 149. *Stephen's hand hurts, he detests action, staggers, says he must kill the priest and the king.*
 150. *Edward VII appears to witness the fight between Carr and Stephen.*

I am badly shot up. There is a bullet at the top joint of my right leg. I groan in agony but the German keeps firing. Suddenly he is shot up and down on one side, by a submachine gun. I turn and it is a Russian officer. He says that he hopes I am not badly hurt and that I should learn to take better care of myself. He apparently took me for a young recruit. I like him for after all he saved my life . . . I ask about the baby that the German had, and the Russian tells me that it is already in Moscow and in good care. I doubt this but my companion assures me that it is true and I feel a little better . . . my companion seems to have been in a stupor.

151. *Stephen reasserts that he has no king. Edward VII, as Joking Jesus, levitates. Stephen recognizes him as the unicorn.*

There is a feeling of sadism and torture. Three men with ropes around their bodies are hanging head downward from a balcony, while a young boy uses them as targets for throwing scissors. I stand on the road looking at this spectacle which I feel is highly unpleasant. As the boy sees me, he turns to me and begins to throw the scissors at me. I do not move away, I just duck and avoid them—it is like a game, dangerous as it may be. But in a moment of inattention, one of the scissors hits my knee. It cuts a round hole in the knee, one sees white bone underneath, and it also seems to turn behind and cut into the soft part with one straight cut. I look at it without feeling pain. Now beside me stands a man. It is Christ. He tells me that he will heal the wound. I am highly skeptical and tell him there is no use his trying, but I let him. What can I lose? He bends down and takes some dark earth, puts it over the wound and breathes on it. The flesh begins to move together, visibly so. Now, there is no wound. I look at him and say, 'Well now, this I have to believe . . . good for you'. He turns away smiling and goes on his way.

152. *The croppy boy, now externalized to Bloom and Stephen, is disembowelled and hanged by Rumbold.*
 153. *The Citizen and Major Tweedy salute with fierce hos-*

tility, the major looks like Turko the terrible, calls for battle.

154. Cissy is recognized by Stephen and she intervenes to prevent the fight.

155. Dublin is burning. The battle of the nations is in progress. Redhot Yorkshire baraabombs are tossed.

A war is going on. I am standing on a bleak desolate hillside. It is night but there are streaks of light all around the horizon. I can hear cannon thundering and booming in the distance, and then closer. There is one thunderous blast which shakes the ground thoroughly. There are repeated repercussions. I am not in the midst of the battle area. I don't know why I keep looking up at the sky. It is a clear night. The stars are out, then one of them bursts and the whole mass of the explosions starts rushing towards the earth. Then, another one explodes, and then several more, one after the other. Suddenly all the lights disappear. It is dark and there is only the sickening white light.

Compare *Oneirics* and *Psychosomatics* 63,323

156. The devil's mass is held. Adonai's judgment is heard.

157. Exit Lynch, Judas Iscariot.

158. Private Carr strikes Stephen's face. Stephen collapses.

REBIRTH AND REGAINING OF RUDY

159. Two watches, rain-caped, appear to apprehend Stephen. The soldiers hurry away. Corny Kelleher sends the watches away.

160. Corny states Stephen won't at the races on Throwaway at 20 to 1.

161. B. and Corny are in full understanding. B. holds Stephen's hat, there are shavings on it. Stephen curls his body in somnambulistic state.

There is a dark enclosing space all around me. I struggle to awaken, sensing danger. I seem to be half dead. I realize that something has occurred. There is an ache in my body. I rest for a long time. The ache diminishes so that it does not bother me such that it requires all my attention. I stand up and go to the dark-covered door. It is sealed but I know it will open if I push it with all my strength. This place is a chrysalis. I yearn to break the seal and struggle out. I beat it with both fists. I finally break through what now appears to be an egg, and begin to breathe in deep draughts of the cool, fresh air.

I am encased in a hard white egglike shell. It looks as if it is made of glass or small beads partly fused together. It is partly transparent and reflects light. It is a sort of house or shelter. At first it seems comfortable but then it begins to feel tight. I hit it with my fists and break through.

- 1 The rebirth is different from the one experienced by Stephen, the occurrences however are corresponding ones. Compare *Oneirics and Psychosomatics* 54.33.

162. Rudy appears. B. is wonderstruck. Rudy walks by.

Joyce did not only select isolated dream-reports, stringing them together in a freely invented sequence; he also knew about the characteristics which are common to dreams of one specific dream-phase.

Here are some introductory remarks. Throughout *Ulysses*, reference is made to the Gold Cup Flat. The name of one of the horses running in the race, and believed to be an outsider, is Throwaway; the announcement which proclaims the second coming of Elijah is also referred to as the 'throwaway' (something thrown away), non-acceptance of something which is unreasonable, faith. Bloom did not bet on Throwaway, and he threw away the message telling of the second coming of Elijah. However, Bantam Lyons, later Lenehan, believes Bloom has bet on Throwaway. The strange misunderstanding comes about as follows: "*At his armpit Bantam Lyons' voice and hand said: Hello, Bloom, what's the best news? Is that today's (news-paper)? Show us a minute . . . I want to see about that French horse that's running today . . . where the bugger is it? You can keep it, Mr. Bloom said. I was just going to throw it away. Bantam Lyons doubted an instant, leering: then thrust the outspread sheets back on Mr. Bloom's arms. I'll risk it, he said (meaning I will bet on Throwaway, misunderstanding Bloom's statement that he was throwing away the paper).*"⁸⁴ The rage of the envious Citizen against Bloom comes into the open when Lenehan interprets Bloom's leaving the tavern. He believes that Bloom wishes to gather his shekels won on Throwaway.³²⁹

In Episode 15, we find the following reference to the horse-race (dream-order, game):

PHASE: WAR, LONDON BURNING (SOUTH)

Before 1. (Stephen's dream, not presented in our survey)
Lynch wears a jockey cap, sneering at Stephen. Stephen speaks about Paschal time.

PHASE: FEEDING OF DOG, ARREST, TRIAL, DEATH-SENTENCE

62. *The Nameless One says: Hundred shillings to five. Gob. Bloom organized the woman to whip him.*

PHASE: APPEARANCE OF OCTOPUS

96. *Newsboys announce edition of press with results of rocking-horse races.*

PHASE: BLOOM CONJURES BEILA, IS TORTURED AND SACRIFICED

111. *Bello states that Throwaway has won the race at 20 to 1.*

PHASE: QUEEN DEAD AND MARRIED

122. *Stephen states that Lynch and Bloom and himself are in the same sweepstake.*

PHASE: PARISIAN DEBAUCHERIES

136. *A crowd bets at 10 to 1 on spinning Jenny. The horses come into the wire, the first is riderless and moonfoaming. The others are ridden by dwarfs.*

PHASE: REBIRTH AND REGAIN OF RUDY

160. *Corny states, Stephen won at the races on Throwaway at 20 to 1.*

Recalling our interpretation we understand that the dream-engagements and results of these engagements in seven dream-phases are thought in analogy to a man betting on different horses and either winning or losing, or otherwise engaged in the race. The gaining of the riches is equal to winning on Throwaway as is stated by implication in 160.

But, what appears as an artistic device for Joyce in characterizing the results of dream-engagements of either Bloom or Stephen, is the correct imitation, or the correct report of the dreams belonging to one dream-phase. For, in oneirological analysis, it can be demonstrated that the dreams of one dream-phase reappear modified in the subsequent dream-phases, and that dreams belonging to specific classes give a more or less comprehensive account of the dream-interrelations of the dreamers to the sphere of dreams and a more or less comprehensive account of results of dream-activities as affecting the dream-interrelations. Here are some examples:

In 122. Stephen states that Lynch and himself are in the same sweepstake. That is to say they have laid down their bets, but the race is not yet underway, the outcome is doubtful.

123. states the central conflict which is in process of being actualized but not yet fully actualized.

124. states the change of interrelations between Bloom and Stephen, preparatory to what is going to come.

125. states the dream-situation as interrelation between Stephen and the QUEEN and REDEEMER. No control-relations are established, but the dream situation is accepted as a dream-conflict to be solved. Compare this with 136. A crowd is betting at 10 to 1 on spinning Jenny. The horses pass the winningpost, the first comes in riderless, the others are ridden by dwarfs (representing the seven deadly sins). That is to say, the bets have been made, the race is just finishing and is won, not by Throwaway, but by a crazed, riderless horse.

132. states Stephen's rejection of sensuality because he misunderstands it as expression of beastliness and rejection of spiritual values.

133. states Stephen's yearnings for correct interrelations with the QUEEN, unfulfilled, and his rejection of the *lex eterna*, the espousal of which is the *sine qua non* of establishing the correct interrelation with the QUEEN as well as to the other rulers.

134. states that Stephen is applauded by his father as representing Ireland in opposition to the KING, another aspect of his rejection of the *lex eterna*.

135. states that the so far hidden dream-conflict (fox) which was in process of being actualized in 123. is now fully actualized, but the fox is not hunted down as it should be; Stephen is still resisting. In terms of the horserace: that he did take the risk of betting at all, shows his first attempted dream-engagement in which the conflict-situation is at least fully actualized. The outcome of the race foreshadows the release of Stephen's insanity, 145.; he acts like the horse—riderless, moonloaming (crazed, insane).

We see here how the analysis of dreams of one phase gives an account of different dream-relations such that they are consistent with each other. Joyce either intuited these findings or he had knowledge about dream-phases, of the characteristics of dreams belonging to one dream-phase, of the reappearance of dreams belonging to one dream-phase, and of the reappearance of dreams belonging to the same dream-orders in consecutive dream-phases.

If we isolate the dreams, or occurrences in the outside interpreted as concretized dream-occurrences—as presented by Joyce in the episodes preceding and following *Mabbot Street*—we discover that what Joyce presented in *Mabbot Street*, he also presented in all other episodes with the same complete understanding of dream-phases and sequences of dream-phases.

Did Joyce know about the meaning of dream-occurrences presented by him? Or, formulated in technical language: Did Joyce know the sign-values of dream-figures in accordance with the system of factual sign-relations (as demonstrated and presented in *Oneirics and Psychosomatics*)? The rather baffling answer is that he did. We demonstrate this fact by one exemplification only. Further demonstrations are useless until the research materials concerning the demonstration are available to the reader. Supposing we center our attention around the dream-figure 'kidney'. Here is the material found in *Ulysses*:

(a) 'kidney' correlated with 'urine':

"Most of all he (Bloom) liked grilled mutton kidneys which gave to his palate a fine tang of slightly scented urine".⁵⁵

(b) 'kidney' associated with 'strong arms whacking':

"A kidney oozed bloodgouts . . . He stood by . . . the girl at the counter . . . his eyes rested on her vigorous hips . . . strong pair of arms. Whacking a carpet on the clothesline. She does whack it, by George . . ." ⁵⁰

(c) 'burnt kidney' associated with 'metempsychosis':

"Metempsychosis, he said, is what the ancient Greeks called it. They used to believe you could be changed into an animal or tree, for instance. What they call nymphs, for example . . . There's a smell of burn, she said. The kidney! he cried suddenly." ⁶⁵

(d) 'burning kidney' associated with 'turning turtle':

"(to avoid burning) he detached it and turned it turtle on its back. Only a little burned." ⁶⁵

(e) 'burnt kidney' associated with 'sacrifice':

". . . All are washed in the blood of the lamb. God wants blood victim. Birth, hymen, martyr, war, foundation of a building, sacrifice, kidney burnt offering, druid's altars." ¹⁴⁰

(f) Bloom's torture at the hands of Bello, its effects described as 'turning turtle' (d). By implication: Bloom espoused what the kidney stands for:

"He (Bello) twists her (Bloom's) arm. Bloom squeaks (i.e. like a pig), turning turtle (like the kidney—with (d) he is roasted in the frying pan)." ⁵²¹ By implication: the torture of Bloom is the burnt offering, according to (e) his sacrifice, consummated

in his burning in the flames, and rebirth. By implication: according to (c) his metempsychosis: Bella, hypnotizing him, changing him into one who acts like a pig. "*With a piercing cry, she (Bloom) sinks on all fours, grunting, snuffling, rooting at his (Bello's) feet.*" ⁵¹⁹, or he is a pig as stated by him explicitly, "*I have been a perfect pig.*" ⁵³⁸

(g) Bloom's torture by Bello, he is whipped:

"... *I only want to correct you for your own good on a soft safe spot . . . the knout I'll make you kiss while the flutes play like the Nubian slave of old. You're in for it this time.*" ⁵²⁰ So it was associated with kidney, see (b).

(h) 'kidney' associated by Molly with 'sadism and infantility': "*. . . then he goes and burns the bottoms out of the pan all for his Kidney . . . there's the mark of his teeth still where he tried to bite the nipple I had to scream out aren't they fearful trying to hurt you . . . if I only could remember the one half of the things and write a book out of it the works of Master Poldy yes . . . he was at them (Molly's breasts) . . . like some kind of a big infant.*" ⁷³⁰ By implication: one who likes kidneys is sadistic and infantile. By implication: one who is fried like a kidney, with (f) undergoes a transfiguration, with (c) a metempsychosis, and this is, with (h), the elimination of infantility and sadism (i.e. destructiveness).

(i) Bloom as Leopold I (identified with the KING) expresses his life-status by building the new Bloomusalem (the glorification of destructiveness and of himself—instead of God—advertised as the new Jerusalem) in the form of a kidney:

"*workmen . . . construct the new Bloomusalem . . . built in the shape of a huge pork kidney . . .*" ⁴⁷⁵ By implication: the identification with the KING is the result of espousing what the kidney represents (i.e. destructiveness). This is expressed explicitly by Dowie: "*. . . the man called Bloom is from the roots of hell . . . this stinking goat of Mendes gave precocious signs of infantile debauchery . . . this vile hypocrite . . . is the white bull mentioned in the Apocalypse . . .*" ⁴⁸²

(j) See (a) 'urine' correlated to 'kidney'. 'To urinate' associated with and contrasted to 'to keep the peace':

"*Edward VII . . . in his left hand he holds a . . . bucket on which is printed: Défense d'uriner.*" ⁵⁷⁵ He greets with the

words: "*Peace, perfect peace*".⁵⁷⁵ By implication: 'to urinate in the bucket' means 'to disturb the peace'—but the implication is not satisfactorily deduced.

(I shall break off further investigation here.)

The investigation of sequences of dream-phases leads to the discovery that, whenever the dreamer rejects the kidney co:north, progressive dream-developments occur, especially when the colors blue co:east, white co:west, and red co:south appear, or when dream-figures which belong to the three-dream-figure compositions, east, west and south, become effective.

The factual sign-relations discovered are: 'kidney' is a member of the dream-figure composition 'north' (see *Oneirics and Psychosomatics*), 'to urinate' is equal to 'to kill' or 'to eliminate'. Joyce either intuited these facts, or he knew about them; he expressed his knowledge of correct factual sign-relations even when he presented the associations of his main characters. This, we know, is in contrast to patients asked to associate to dream-figures; it is rather exceptional if a patient is able to produce associations or intuit sign-relations which can be confirmed as correct (hence the relative worthlessness of associations for the analysis of dreams, though we cannot yet dispense with them altogether).

What were the materials used by Joyce for his artistic work? Joyce had knowledge of dreams and dream-phases; he had knowledge of sign-relations which were only recently discovered and confirmed as factual sign-relations (and so far no incorrect sign-relations could be discovered in *Ulysses*).

He had knowledge of sequences of dream-phases as they are experienced by man in his development towards health and maturity and creativity (over a period of from two to three years under analytic guidance, provided the psychoanalysis becomes fully effective and is not arrested).

He knew about blending of dream-occurrences with the outside as well as concretizations of dream-figures in the body or the environment of man.

He fully understood the basic infantile as well as existential

conflicts of man, and the typical wrong solutions to these conflicts.

He interpreted dream-occurrences in terms of theology, in accordance with the specific dream-experiences of the dreamer when confronted with dreams of numinous qualities.

He also possessed the knowledge and self-experience of what Freud referred to as *Oedipus* and *castration complexes*, as those infantile conflicts which are typical for all men at all times.

But his insights were years ahead of his time; he presented them in artistic form rather than as a scientific document. If he would have acted as a scientist, he would have presented the new theory of psychosomatics.

Of what did the secondary thought-elaborations of dream-materials presented in *Mabbot Street* consist?

Joyce contracted sequences of dream-phases and dream-cycles which for the average successful patient run for two or three years, and presented them as occurring in the short time of a few hours to both Bloom and Stephen.

He eliminated the trivial dreams which are part of every dream-phase.

He made his characters express themselves in a language which is not the everyday language, nor is it a dream language, but rather a code which would allow him not to become too outspoken in what might be misconstrued as pornographic obscenity.

He constructed his code such that the reader would refer to the preceding episodes (the associations in which he presented the wealth of factual sign-relations as well as the changing conscious reactions of his characters).

He enlisted therewith the active participation of any reader who knows that there is a secret and who intends to understand it as one well hidden and equally well disclosed.

Because of his creative genius as an artist, James Joyce was able to convince readers that *Ulysses* is well worth reading and rereading even if the reader cannot grasp the intended message and its vital importance for man in search of his soul.

Ulysses, as we begin to understand, is a creation unique in

scope, unparalleled in depth: a presentation of those self-experiences which are the foundation of every secret doctrine or religion; a presentation of those interpretations of experience which transcend even those of the religious founders. It expresses the vitality of a man who himself lived the riches.

Finnegan's Wake is the logical conclusion of what was already outlined in *Ulysses*, the attempt to come closer to those mysteries of death and rebirth which no novelist before Joyce had dared to tackle. I would not be astonished to find in *Finnegan's Wake*, the basic structure of *Mabbot Street*: judgment, atonement, the recovery of those life-powers by which and through which man lives, the re-awakening to a new day.

22. PSYCHOTHERAPEUTICS—THE WAY OF ATONEMENT

If we survey the developments of Bloom and Stephen not as dream-developments but as their growing self-awareness, their learning, integration, and espousal of sets of ideas and/or ideals, as well as their release of emotional reactions and their re-enactments of the past—if we so survey what is sometimes referred to as conscious growth to maturity—we find that Joyce is in full agreement with what was described by Freud as the typical conditions of therapeutic effectiveness.

Let us survey the developments as described by Joyce in the sequence of episodes and express them in analytic terms without becoming too technical.

1. Stephen is victimized by feelings of guilt concerning his mother. He finds himself depressed and isolated (brooding) living in the tower. He seems anxious to display it (Mulligan calls him the 'mummer'). He is incapable of enjoying the beauty of the morning sun over the sea, indicative of his emotional blockage (he is in debt, poor).
2. His resentment against his mother is coupled with resentment against his father-representative (Mr. Deasy, the headmaster). He projects his own life into the history he teaches (Pyrrhic Victory) and so displays his rather desperate concern with his own life (the riddle of the fox).
3. He is aware of the crisis in his life, and makes an attempt to survey his present as well as his past situation, hoping to discover the hidden conflicts and motives. But courage is missing (Hamlet—hat, his fear of the attack by the dog) although the feeling of emotional frustration is intense (his yearning for the soft hands).
4. Bloom acts in servitude to his wife, Molly (he prepares her breakfast as well as his own), aware that he cannot fulfil her emotional and sensual needs (the letter to Molly from Blazes Boylan). He is victimized by perversities and perverse fantasies. His creative capacities are blocked.

5. So Bloom too, finds himself frustrated but has made the attempt to find consolation outside of his home (Martha Clifford's letter to Henry Flower). He is aware of the missing potency (the "*lump flower*").

6. And he is aware of what he has lost (the death of Rudy) and of the nearness of death (the man in the macintosh appearing in the cemetery), but there is no crisis yet which would force him to a radical change.

7. Stephen, regarding man's stupidity and beastliness, when confronted with what MacHugh considers man's task in life (following Moses to the Promised Land), responds symptomatically with cynicism (the parable of the plums) and so rejects the required tasks.

8. Bloom, confronted with man's likeness to the beast (at Byrne's) as contrasted to beauty (the goddesses in the museum) feels repelled and feels the yearning for what he misses.

9. Stephen engages in an analysis of Shakespeare and Hamlet which is as complicated as it is sophisticated. He projects himself into Hamlet. In the analysis, he displays a full intellectual understanding of man's central conflicts, possessiveness, avarice, and jealousy, as the expressions of the ego-ideal in living the pleasure principle, but as his own past life has not been re-enacted and relived, there is no therapeutic effectiveness. His analysis of Shakespeare is presented as an attempt to devalue creative power and so abuse psychoanalytic activities to guard his resistances (his effort is likened by Mulligan to "*multi-coloured vomit*") and rationalize his own impotence ("*Honeymoon in the Hand*"). But he is aware of the symptomatic character of this analysis (he himself does not believe that his analysis does justice to Shakespeare).

11. In contrast to Stephen's giving way to sophisticated intellectuality, Bloom gives way to his sentimental emotions. Bloom's emotions are aroused by the song of the croppy boy which tells the story of Bloom's and Stephen's life. When Bloom leaves, some new understanding is reached (easing of winds—"When my country takes her place among the nations").

12. Bloom is confronted with the jealousies and hate of the Citizen and nearly comes to grief at his hands. He thus becomes aware by self-experience of what Stephen knew by analysis of Shakespeare. What the Citizen displayed is what Bloom himself had repressed, but Bloom has not been aware of it. What Stephen said about Shakespeare is what Stephen himself had repressed, but Stephen is not aware of it.

13. Bloom, giving way to his sexual fantasies (concerning Gerty MacDowell's 'drawers') acts out (rite of Onan) what Stephen did, symbolically speaking, in his Shakespeare analysis (the play "*Honeymoon in the Hand*").

14. In the maternity hospital, both Stephen and Bloom become aware of what is missing in their lives, creative expression of emotional powers and incapacity to love (Mr. and Mrs. Purefoy and their creativity in their children). With this change both have become willing to engage actively in the search for what they are missing.

With these 14 episodes, the symptoms and symptomatic expressions of Bloom and Stephen are presented by Joyce. Episode 15 brings the account of therapeutical engagements which are to release the healing-processes.

15. FIRST THERAPEUTICAL PHASE. Bloom overcomes his resistances against changes in his life (visit to Mabbot Street in search of Stephen).

SECOND THERAPEUTICAL PHASE. Bloom rejects his father and mother as representing his infantile super-ego, but insists on looking back upon his childhood with sentimentality (the shrivelled potato).

THIRD THERAPEUTICAL PHASE. Bloom becomes aware of his attitudes towards Molly, of his fascination as well as his servitude, and accepts the challenge of dealing with these attitudes (for instance, to travel and see the wide world).

FOURTH THERAPEUTICAL PHASE. Bloom resists becoming aware of his infantile ego-defense-mechanisms. He rationalizes his ego-formation. So he retains the illusions regarding his ego (accusations rejected, the sentence is not accepted).

FIFTH THERAPEUTICAL PHASE. Bloom insists upon his identification with the father, now representing his infantile ideal-ego in accordance with the ego-ideal of gaining unlimited power,

living the so far repressed destructive drives by infantile magic; by doing so he becomes aware of these drives for absolute destructive power but also of the futility of such mal-adjusted attempts. His insane egocentricity leads to destruction (he is burned).

SIXTH THERAPEUTICAL PHASE. The crisis is reached. The infantile illusions are destroyed and suicide is considered because what is left does not seem to be worth living for (the nihilistic hobgoblin, the Anti-Christ). The state of emotional blockage and incapacity to create is at its most dangerous level (the octopus, power of destruction, has become powerful).

SEVENTH THERAPEUTICAL PHASE. With the destruction of the infantile ego, the repressed memories from the past can break through to awareness, and the id can be subjected to analysis. A quest for the motivations is made possible and the state of being castrated comes into awareness. Bloom realizes his amputation—his castration complex—and understands it as causing his feminine masquerade as the sentimental pseudo-poet (Henry Flower); Stephen realizes "*cette fichue position*" as the castration complex and understands it as making him an impotent hypocrite (the spoiled monk of the screw with the dry rush). Both become aware of their pseudo-femininity by identification with women as expressing their state of castration (Bloom impersonating Mrs. Driscoll, Stephen mumming as a priest). This is the first step in the analysis of the infantile state.

EIGHTH THERAPEUTICAL PHASE. Bloom accepts the drives from the id (his perverse desires) without further attempts to repress them. He lives his fantasies in full engagement. As result of the tortures suffered, he gains self-awareness of his sensuality not as expression of love, but as expression of his infantile state (pig-state), and is therefore capable of giving them up. As a result, the fascinations released by fetish-objects vanish, and he regains his potency.

NINTH THERAPEUTICAL PHASE. Bloom is now prepared to relive and re-enact his life and to discover the traumatic occurrences in his adolescence (sexual games in the bushes, engagements with the goat, fall from the Lion's Head Cliff) which were some of the causes of his castration (while the infantile situation still remains inactive). However he is not capable of

gaining the correct ego-attitudes to deal with sensuous drives, so he represses them as Stephen did.

TENTH THERAPEUTICAL PHASE. So far, neither Stephen nor Bloom have understood the motives of their repressions or deflections of their sexual drives, the causes of the pronounced schizoid state in Stephen, the perverse state in Bloom. But now, the infantile reactions break into self-awareness: the ego defense-mechanism against the Oedipus situation (the spectacle of Boylan embracing Marion, repeating the embraces of the father and mother); the emotional reactions of envy and jealousy so released (the mirror image of Bloom and Stephen) and interpreted as unfaithfulness of the mother (Shakespeare antlered). Bloom and Stephen understand that it is their possessive love of the mother and their envy of the father—the Oedipus complex as expressing their espousal of the unrestricted pleasure principle—that lies at the very bottom of their suffering.

ELEVENTH THERAPEUTICAL PHASE. Stephen tries to justify and rationalize his reactions by emphasizing the beastliness of man in his sensual perverse desires (the pollution of the liver). This means that he resists required change, the giving up of the resentment and ego-defences (the fox hunt during which the fox escapes, to be compared with Bloom's non-acceptance of the death sentence in the fourth phase).

TWELFTH THERAPEUTICAL PHASE. However, awareness of the Oedipus complex has also reactivated the so far repressed jealousy and hate of Stephen (compare the fifth phase—Bloom's power madness, which makes emotional powers available to him). He accepts, therefore, the re-enactment of the traumatic occurrences with the mother (the mother appears as a ghost) without being capable of giving up his resistance against the required change of the ego. So, a dangerous psychotic state is released. Stephen runs amuck.

THIRTEENTH THERAPEUTICAL PHASE. The process of rejecting the set of incorrect infantile ideas and evaluations is initiated by correct understanding of potency and love (acclaim of Cissy Caffrey, understanding of Edward VII as the unicorn), as against infantile resentment, hate, jealousy. The symptomatic set of ideas is rejected (disembowelment of the croppy boy, defeat of the army of Ireland) and the correct set of ideas

accepted (manhood and womanhood as against infancy and motherhood; victory of the KING's army). This is a newly gained state of maturity, expressed as adjustment, creative capacity towards adjustment, availability of emotional and sexual powers, willingness to give and gain love (the knowledge of the secrets).

With this fifteenth episode, the therapeutical process is initiated, the crises are reached, the symptoms analyzed and relieved, the dangers of psychotic outbreak conquered, and full therapeutical effectiveness is gained. Bloom is in control of his sensual desires, Stephen has regained his emotional and sexual powers.

16. and 17. Stephen and Bloom review systematically and with full intellectual maturity, what they have experienced and gained, and what they intend to do (planning). They become aware of the basic mistakes they both had made: their idea of declaring sexuality (*eros*) and destructiveness (*ananke*), woman and moon, identical, because of their many similarities.

18. An account of mature womanhood is given, womanhood as complement to the mature manhood gained by Bloom. This is the full acceptance of life, now known as worth living (the "yes").

The psychoanalyst recognizes here the dynamics of changes as occurring in the minds of his patients:

the ego- and super-ego-resistances as the agents of effective repressions;

the break-through to the unconscious (as repressed materials from the id) with resulting awareness of the ideal-ego and ego-ideal;

the re-enactment and reliving of the past, with gaining knowledge of the motives which caused the symptomatic ego-formations as (as the analysis of the Oedipus and castration complexes);

the acceptance of the principle of reality as opposed to the principle of pleasure;

and finally the gaining of sexual potency and the capacity to love.

What he misses is the analysis of the pre-genital phases and fixations though he may deduce them by way of interpreting

the analytic materials so far presented (the anal-sadistic fixation of Bloom, the oral and urethral fixation of Stephen).

Recalling the preceding analyses of *Ulysses*, we may now formulate Joyce's assertions as of vital importance for the theory of psychosomatics and psychotherapeutics.

It is affirmed:

the one process of development of man towards maturity and health may be described by psychoanalysts in terms of the conscious changes of the patient, as his growing self-awareness, as his integration of repressed memories and the re-activation of the past without reference to dream-occurrences; this one process is dreamed by man as the changing dream-interrelations, transfigurations of the dream-figures, as successive deaths and rebirths of the dreamer; an analysis of these dream-experiences correlated to (or causing?) this one process discloses man's interrelations with another dimension of life which is the dimension referred to by the religious founders; man's therapeutical quest for health is therefore equal to his moral and religious quest for salvation and redemption (whether he knows it or not, whether he is engaged in it or not) and may be described as such; man's rejection of his infantility and overcoming of the resulting maladjustments is the atonement for his sinfulness, the release from the resulting punishments; man's gain of maturity and health is the manifestation of God's power, dream-experienced by man whether he recalls or records these dreams or not.

If we wish to add a commentary to these assertions, we may say:

It is evident that ontological interpretations of the sphere of dreams are theoretically important, but irrelevant from the point of view of man who has accepted the confrontation with his own life, and is so confronted with the experiences as dreamer in the sphere of dreams.

With Freud, dreams are analogous to performances of the mind, they are like neurotic symptoms and so understood as substitute wish-fulfilments.

With religious founders, they are analogous to occurrences in

the outside sphere, not results of performances of the mind, and not neurotic symptoms. But we may emphasize that different ontological interpretations of dreams are either results, of primary commitments and sets of espoused thought-rules, and/or they express the ontological position, and therefore the symptoms of the interpreter, and these commitments are neither confirmable nor disconfirmable.

If ontological interpretations are viewed as means for the end-aims of therapeutic effectiveness, then they are either correct or incorrect norms (i.e. means towards espoused therapeutical end-aims). We have reason to believe—and we can demonstrate—that the ontological interpretations of religious founders are correct norms, and that those of psychoanalysis are incorrect norms, but we must emphasize that this does not disconfirm any one of the ontological interpretations nor does it make the ontological interpretations false.

The question regarding the assertion that dream-figures have a meaning which can be discovered—and which we asserted Joyce did discover—is a question which only empirical investigations can either confirm or disconfirm. We demonstrated in *Oneirics and Psychosomatics* how and why Joyce's presentations of meanings may be regarded as confirmed to a degree.

Let us now recall Joyce's assertions that man finds his dream-relations concretized in his outside environment, and that changes of his dream-status cause environmental changes. And let us accept as a heuristic principle the thesis that dream-figures have a constant meaning which is to be discovered. Thus we can also conclude that the diagnosis of a patient may proceed without knowledge of the patient's personal thoughts, associations, emotional reactions, etc. but by way of bodily states and thinking his environmental conditions and changes as dreams, and analyzing the meaning of those dreams. Again, it is a question of empirical investigation whether or not such a procedure leads to results which are confirmable. During my psychoanalytic work I have not attempted such a diagnosis under strict observation of exclusive thought-rules—though whenever I worked with them, the results were encouraging and to the great astonishment of the patient, led to

confirmable results. It is from experiments like these that I feel encouraged to attempt a new approach towards a parapsychological theory of psychosomatics which, I hope, will include and supersede the presentations in *Oneirics and Psychosomatics*.

23. GUILT—INFANTILE AND EXISTENTIAL

Joyce followed Freud in the assertion that man in his infantile state is subjected to psychosomatic disturbances, to be described as a loss of vital powers (libido). These disturbances may be referred to in metaphoric language as 'castration'. Man, in his infantile state, so understood, is castrated to a lesser or a higher degree. Let us see how these changing degrees of castration are dream-experienced by Bloom and Stephen as stated by Joyce:

(a) Bloom, the dreamer, is said to have lost his leg as belonging to his dream-body. Virag refers to this loss as 'amputation'. But though this is stated, the dreamer Bloom enjoys the use of his two legs.

(b) The whores refer to the penis as the third leg which they promise to stiffen. So, if the dreamer Bloom is said to have lost his leg, we may read this statement as meaning that the dreamer Bloom has lost his penis, belonging to his dream-body. Virag's reference to this amputation would then be read as a statement regarding the dreamer Bloom's castration.

But though this is stated, the dreamer Bloom is not aware of the loss of his penis.

(c) The dreamer Stephen is confronted with the octopus in the form of the Three Legs of Man. It is not stated that these legs belong to Stephen and were lost by him. But following our rules of oneirological analysis, we would identify the three legs as belonging to Stephen, and lost to him.

But Stephen is not aware of this fact, and he enjoys the use of his legs and is in possession of his penis—though it is stated that Stephen has lost their unimpeded use, he is impotent.

(d) The dreamer Stephen is compared with the spoiled priest who had a "*dry rush*". The idea is conveyed that Stephen is here in possession of his penis and phallic power, though there is no emission.

But the dreamer Stephen, though obviously in possession of his penis, does not seem to enjoy phallic power, and—we may infer from Zoe's statement—may be unable to ejaculate.

(e) The dreamer Bloom is said to have yearned to become a woman, castrated. Bello unmans Bloom but the castration is not dream-experienced, only the result.

The dreamer Bloom realizes that the penis belonging to his dream-body is gone and that instead there is a vulva into which Bello plunges his arm.

(f) After the death and rebirth of the dreamer Bloom, he finds himself in possession of his penis and of phallic powers when confronted with Bella, transfigured into a nymph, and again into a nun.

We understand that the dreamer Bloom is fully aware of his phallic powers.

(g) The dreamer Bloom, witnessing the embrace of his wife Molly and Blazes Boylan, reacts with an orgasm—as is conveyed to us by his actions.

So, the dreamer Bloom is aware of his phallus as belonging to his body, and of sensual enjoyment. But evidently something is very wrong—he still seems to be castrated, in spite of the reactions of his dream-body which seem to disclose potency.

Let us now correlate the experiences and psychosomatic disturbances of the man and dreamer Bloom to these dream-occurrences:

To (a). The man and dreamer Bloom is subject to fascinations (foot-fetish and fan) associated with perverse fantasies (whippings) and specific emotional settings (enslavement by women idealized by him). His relationship with his wife is one of servitude (business manager) and infantility (Master Poldy) and relative impotence, and so mutual frustration (the leg was given to Molly). He does not display possessiveness, on the contrary, he seems to tolerate her pleasures with Blazes Boylan. He finds sexual gratification by masturbation when confronted with a situation of exhibitionism (Gerty MacDowell). So, the loss of the leg is experienced in all these situations as emotional as well as sexual disturbances.

To (e). ((a) is a later development). The adolescent Bloom was subject to fetish attractions of a different kind (corset) associated with fantasies of acting the role of a woman (homosexuality). It is this state which Virag refers to with his term 'amputation'.

So, the 'amputation of the leg' or 'the castration of the dream-

body' was experienced in these emotional as well as sexual disturbances, rationalized by Bloom as the 'cult of beauty'. What was acted out (impersonated) becomes a fulfilment in the confrontation with Bello. Bloom gives up his will, submits without reserve to Bella who is transfigured into Bello. We understand that this is what Bloom has aimed at in his adolescence as well as in his relation to Molly.

Though the 'leg was lost' the dreamer still remained in possession of the penis, and now it is altogether lost to him. (What he yearned for has come to pass. Bloom is unmanned and so forced into the position of a female prostitute.)

About the genesis of these disturbances, we are informed that Bloom, before Gerald taught him to be a 'corset lover', had engaged in sexual play with a goat, the memories of which, obviously repressed, caused the loss of the leg (fall from the Lion's Head).

To (f). The traumatic occurrence from the childhood is here dream-actualized and experienced as the embrace of Molly and Boylan (repr. mother and father, QUEEN and KING). According to the preceding dream-development, Bloom has regained what he had lost (leg, penis, phallic power).

But what was it that was not regained? Emotional power for giving and receiving love as contrasted to giving and receiving sensual pleasure. The desire for giving and receiving love was repressed with the fancied or observed occurrence from the childhood (coitus of father and mother) interpreted as unfaithfulness of the mother-QUEEN and causing reactions of hate and jealousy; these emotional reactions were repressed, while the fancied or observed occurrence was wished for and acted out in the many modes of perverse fantasy and activity.

(The detailed analysis of these facts would become a highly complicated one; on one hand Bloom regressed to the anal-sadistic fixation, activated it, identifies himself with the mother in order to act like her to the father; on the other hand, he reacts towards the mother as one who has lost his leg and so yearns for his submission to the mother which is also punishment for his primary incestuous desires etc., in the hope of regaining what was lost—the leg.)

What is disturbing for us in all these descriptions is the following fact. Though the leg and/or penis are said to be lost

(a loss correlated to psychosomatic disturbances of which man is aware) neither the dreamer nor man dream-experiences this fact unless the man-dreamer engages in specific dream-activities during which hidden and specific dream-occurrences are actualized. Joyce describes the phenomena exactly as they are found in clinical work. So we have to find the tools for describing these findings and eliminate the apparent contradictions. We do this by using the thought-rules laid down in Meta-Oncirics,† and a set of discoveries:

- It can be demonstrated that 'penis' belonging to the dream-body of the dreamer is a complex unit constituted of at least three simple units which may undergo transfigurations independent of each other, and which carry powers. As each simple unit can be demonstrated as constituted of basic units, which are material, form and power, we are confronted with a highly complex unit. If this is so, each specific castration of the dream-body is to be described as one of the many modes of possible transfigurations of either one or more simple units or of the complex unit, and each of these modes is to be correlated to specific modes of psychosomatic disturbances. If this is done, the apparent contradictions vanish. The procedure shall not be demonstrated here, but is mentioned because the apparent absurdities found in analyzing dream-occurrences are the greatest deterrent from research in Oncirics.

What does the fateful destructiveness of man consist of for Joyce? It consists of the rejection of his desires to give and receive love without possessiveness of the persons loved (the non-cspousal of the *lex eterna*). This rejection takes the form of repression based on devaluation of the MOTHER-QUEEN as treacherous, and the feelings of jealousy and hate. It is this repression which affects man by releasing psychosomatic disturbances, the 'castration' which may take many modes and forms (*the wages of sin is death*).

What was Freud's assertion? Man, he said, is in fear of being castrated by the father, or projects that fear upon the father (infantility) and therefore represses his incestuous sexual desires for the mother in order to protect his manhood. We understand that Joyce amplifies these assertions because of the understanding of the representative value of father and mother

† See "Oncirics and Psychosomatics": 53.

for the dream-figures KING and QUEEN, and because of the understanding of blendings of dream-figures with persons outside (with Freud the projection of fancies).

What does Joyce assert or imply about guilt in *Ulysses*? The answer can be deduced from the following set of Joyce's assertions which we found during our investigations:

man lives his life dreaming even while waking, though he can and should differentiate himself from dream-occurrences while awake, and while engaged in directed performances; man is confronted with another dimension of life, different from the dimensions of his outward environment (i.e. with the sphere of dreams);

in this sphere, transfigurations occur according to laws, formulated as the *lex eterna* (also referred to as the 'moral law'); whenever man as dreamer does not act according to the *lex eterna*, he releases psychosomatic disturbances and/or changes in his outside environment which are detrimental to his welfare; the disregard of the *lex* has been called immorality and/or sin;

the formations of the *lex eterna* also include ideal dream-goals of the dreamer, to be espoused by the dreamer in order to approach the establishment of ideally correct dream-interrelations to the sphere of dreams; these have been formulated as the commandments of God;

so, guilt—the feeling of guilt, or guilt as expressed in the desire for punishment—appears whenever man does not act according to the *lex*. In this sense guilt is always the expression of an existential conflict of man.

These statements follow the religious and esoteric doctrines closely. They can be appreciated correctly if contrasted to Freud's assertions regarding guilt, based on the following:

man lives his life in his wake state, but projects upon his outside sphere his anxieties, fancies, daydreams and desires;

there is no other dimension in life different from man's mind, body, and from his outside environment, but experiences and memories may be repressed and if man cannot recall them, they are said to belong to the 'unconscious' (which is part of man's mind);

in the 'unconscious', sets of laws may be discovered (e.g. repressed materials affect man's actions in his wake state, they may cause psychosomatic disturbances); dreams are like fancies, brought forth by autonomous performances, and have the character of neurotic symptoms (i.e. they are compromise-wish-fulfilments of contradictory wishes, affecting the mind of man in a way similar to daydreams, viz. as substitute for the fulfilment of wishes in the outside reality); the fear of punishment may be based on experiences in childhood, and forgotten later on. It may appear because the child projects his own fancies upon the agents of the outside sphere (mother and father). Or it may appear as not released by the outside agents, if the agents of frustration (the disciplining father and mother) are introjected, and so form the super-ego, which may or may not be conscious;

so, guilt—the feeling of guilt or guilt expressed in the desire for punishment—is basically fear of punishment by agents of the outside sphere (mother and father) threatening the bodily life of man and the possibility to find satisfaction of desires.

The fundamental difference between Freud and Joyce is that:

Joyce asserts that there is a *lex eterna* and that no man can afford to disregard it; Freud asserts that there is no *lex eterna*, and that life is lived correctly and efficiently only if man adjusts himself by controlling his drives on one hand and gaining relative control of the environment for the satisfaction of his drives on the other;

Joyce asserts that guilt is basically always existential guilt; Freud asserts that there is only, and nothing but, infantile guilt;

Joyce asserts that no matter what man does, if he remains in incorrect interrelations with the sphere of dreams, guilt remains effective; Freud asserts that guilt vanishes once the reason for fear and punishment is discovered, and that, from then on, man may act in any fashion he chooses, if only these actions are adjusted;

Joyce believes that there exists what might be referred to as a moral world order; Freud believes that man is basically like a beast, subjected to laws of the jungle but educated to become a social being, subjecting himself to self-created social customs

which are changing throughout the historical development of mankind.

These differences sound rather academic if viewed from the point of view of psychotherapy. Even for Freud, man is not 'healthy and adjusted' if he is incapable of giving and receiving love in full phallic and emotional potency, if he is unable to form his environment creatively. And, if a patient retained his infantile reactions (jealousy, hate, undirected destructiveness), he did not gain the adjustment which Freud would declare to be the therapeutic goal. From a practical point of view, both Freud and Joyce seem to agree.

However, the differences are important because of the different sets of assertions regarding existents and powers which guide human destiny. Joyce infers that religious doctrines and esoteric doctrines have a specific epistemic value and can be subjected to confirmation or disconfirmation—quite independent of the ontological interpretations given to the sphere of dreams. Freud declares that religious doctrines are nothing but human fancies, and express the illusions of man who hopes to find some goals in his life which would make it meaningful. They too have the character of daydreams, and the fancies have no epistemic value of their own.

Joyce's assertions lead to new investigations and promise a new field of research with new findings, so we regard it as preferable to follow Joyce's assertions, if only as a heuristic principle for purposes of research. If we do so, we reject the theoretical framework of Freud as unsatisfactory without sacrificing any of his findings as they are gained during analytical procedures. And if we wish to integrate Freud's theoretical framework, all we have to do is to read his statements regarding man in interrelation with his mind, body and with agents outside (e.g. his parents) as statements regarding changing dream-relations, and to decode these with the help of the system of factual sign-relations.

Again an empirical question arises as to whether a patient will be without feelings of guilt if the infantile guilt, fear of punishment, is released by using the orthodox psychoanalytic procedures.

In my analytical work I proceed whenever possible according to Freud's orthodox methods. The super-ego is analyzed, the *Oedipus complex* and the *castration complex* are analyzed, the pre-genital phases are analyzed—and still, after all that work is done patients begin to rebel against my utter disregard for their existential guilt. They insist that they are—and were—guilty, as long as their dream-development is not advanced such that the correct ideal dream-interrelations are approximated. At this stage, I am forced, not only to present the *lex*—I am also forced to release the guilt by means of mediating a deeper insight into the existential limitations of mankind. Because whatever man does, he will remain 'guilty' in one sense or another. These matters have been known in moral theology as Original Sin and the human need for redemption, and in the theories of ethics as the paradoxes of moral activities; but they did not find the proper interest of psychoanalysts who, in their concern for being 'scientific and medical' only, are altogether oblivious of a self-critique with regard to their metaphysical and ontological assumptions and hypotheses regarding human existence, and simply ignore the problematic aspect of human actions even with regard to what they call adjustment.

24. MAN'S STATUS IN EXISTENCE

Man, thrown upon this earth, is inexorably driven to protect himself from life in many ways. He may attempt open rebellion, or he may attempt escape, but he will succumb to an ever-increasing frustration in pain and mental agony. If he wishes to escape the agony he has to accept the challenge by overcoming his own anxiety and facing the dangers of mental deaths towards the one goal which may be described: in terms of biology as adjustment (often misinterpreted as an adjustment towards the outside only), in terms of therapeutics and mental hygiene as health, emotional freedom, creative potency, maturity (often misunderstood as healthy animality), in terms of ethics and morality as the good life (often misinterpreted as bourgeois customs), in terms of religion as atonement and salvation by faith (often sentimentalized as an emotional state of hysteria).

Man may argue against life but life will be stronger. Man may philosophize about life but if the philosophies are wrong, life will demonstrate to him the futility of the intellect and the absurdity of thought-acrobatics. Intellectual activities are tools and as such, means not ends. Correctly directed they lead man towards an ever-increasing self-awareness and to the control of his environment outside and inside, but are always limited by the existential status of man.

What is this goal which man does not select by chance or by choice but with which he finds himself confronted? Towards the outside sphere it may be referred to as the state of manhood, intellectual and emotional maturity, creativity and creative power in body and mind. Towards the sphere of dreams it may be referred to, as all religious founders have described it, as a state of childhood, the acceptance of the *lex eterna* as the submission of the creature. Joyce asserted that it is by gaining this state of childhood and returning to the womb of the QUEEN, the ETERNAL MOTHER—as experienced by the dreamers Stephen and Bloom—that man gains the state of

manhood. This reminds us of course of Christ's warning that no man shall gain the Kingdom except that he is reborn. There can no longer be any doubt as to what this means and how man can gain this experience and the required status. *Ulysses* demonstrates it and exemplifies it.

How is this goal reached? Man reaches it:

by rejecting his bondage to the mother and father insofar as they represent the infantile sinful status of man;

by submitting to the ETERNAL MOTHER and the ETERNAL FATHER because this is the mature—saved—status of man;

by dissolving the blending of mother and ETERNAL MOTHER, father and ETERNAL FATHER, so differentiating the parents as creatures, and understanding the ETERNAL PARENTS as the manifestations of the One God;

by understanding that the incestuous desire for the mother has to be sacrificed in order to gain the protection of the ETERNAL MOTHER dream-experienced as love of the ETERNAL MOTHER and the return to the womb.

Bloom, in his perverse fantasies and activities, aimed at just that goal, the return to the ETERNAL MOTHER to be reborn through her. Stephen, in his rebellion against the mother, misunderstood the ETERNAL MOTHER as his mother, though his yearnings remained until he could fall in love with Cissy Caffrey and return to her womb.

If by this time the scientist still believes that Joyce talks 'metaphysically' and 'speculatively', he has missed the point. If he wishes to use a different terminology to describe the transfigurations, no harm can be done. If he prefers to interpret the dream-occurrences by espousing different sets of ontological assumptions and interpretations, Joyce would hardly argue with him. He would probably say, 'How utterly irrelevant from the point of view of man', though ceding, 'quite relevant from the point of view of theoretical science'.

It is worthwhile to contrast Joyce's assertions to Freud's. For Freud too, psychosomatic health is an ideal, only approximated by man in his quests—though Freud does not dwell on matters which belong to normative problems. Freud takes it for granted that a patient wants to gain psychosomatic health

and that at the same time he is unwilling to give up the protective devices invested in his psychosomatic disturbances. He knows that the patient wants both health and the retention of his protective devices. He knows he cannot have both. He makes his patient aware of this fact, hoping the patient will cede to what, from then on, appears only as the dictates of common sense (with Mr. Deasy).

Freud does not recognize the other dimension (i.e. the sphere of dreams) as a sphere of existence which does not belong to man's mind; he interprets the 'unconscious' as somehow connected with the body of man. So, he cannot recognize man's yearnings for the ETERNAL PARENTS as anything but illusionary, and he cannot recognize that these appear in the sphere of dreams equalized to KING and QUEEN (and the other rulers) respectively. This narrows his vista to interpreting the patient's quest as the infantile quest of regaining the mother as object of incestuous wishes and elimination of the father as a competitor.

One has to understand that the differences between Freud and Joyce are not only expressions of their different styles of life and primary commitments, but are different assertions regarding existents. While commitments to specific interpretations of these existents may be viewed as normative on one hand (expressing the development of research), as symptomatic on the other (expressing the psychosomatic status of the interpreter), the existents in question either 'are' or 'are not'. A scientist may argue interpretations of facts, but a scientist, whether physicist or psychoanalyst, at least pretends not to dismiss facts. That is why I submit that Joyce's assertions be tested. This can be done by self-experience as well as by empirical observation as to the correlations of these experiences with psychosomatic changes as they occur in man. Fortunately, the assertions of Joyce can be tested by operational procedures only.

If Joyce is proven to be correct—and this writer has no doubt of it—then something important has been achieved, something which has been declared desirable by scientists in all fields. Though many aspects of the present scientific view change, the investigations of religious phenomena (as they were previously called) and of theology (as the doctrines de-

rived from statements now understood as factual statements) have become part of the scientific framework of modern man. So it is now science which may give hope to modern man that he can reach for the promised 'riches of life'.

- Modern man may prefer to call 'psychotherapeutics' the application of this new science—*Oneirics and Psychosomatics*—, in secularized terms 'the technique or art of living', in philosophical terms 'wisdom', in normative terms 'the correct way of life';
- but if he understands correctly what it is about he will hardly engage in semantic squabbles if others describe it in ethical and religious terms as 'moral and religious life', or with Joyce's correct understanding, "*Life esoteric*".

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